FEBRUARY 15, 1941

MUSICAL COURIER

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MUSICAL COURIER

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Los Angeles Hails A New Orchestra And Noted Soloists

Coates Leads Elgar Work at University of Southern California—Philharmonic Gives First Times

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Providing a new orchestra for Los Angeles, the debut of the Werner Janssen Concerts attracted most of the musical elite to the Wilshire-Ebell Theatre on Jan. 26. The orchestra, of Mozartean proportions, was particularly well selected, with musicians of first rate ability and orchestral experience. Concertmaster was Louis Kaufman. Acoustics were enhanced by a good looking plywood shell especially designed by Janssen. The conductor appeared also in the role of arranger with a rousing fugue on the theme of Dixie for a frolicsome climax, and five Chopin Etudes "transferred" into the orchestra.

The overture was Sinigaglia's to Le Baruffe Chiozzotte. A charming Haydn Symphony in D minor (Pohl 40), one of the many unduly neglected ones, received first hearing here. Lillian Steuber was soloist in a Mozart Concertino, with pianistic fluency, limpid tone and poetic style. The whimsical lilt of Samuel Barlow's Mon Ami Pierrot Overture won warm response. Honegger's Pastorale d'Été was given with fluent movement, and in cheery vein was Stravinsky's First Suite for small orchestra. A new version of the familiar Largo from Dvorak's Fifth Symphony, made by Charles Miller and Janssen, utilized the humming voices of a small chorus trained by Ralph Peterson.

Barbirolli Leads Toch Score

John Barbirolli conducted the Los Angeles Philharmonic Orchestra in the Philharmonic Auditorium in a finely played program of the First Symphonies by Brahms and Bizet and Ernst Toch's Big Ben, a fantasy in variation form on the celebrated Westminster Chimes, the last two heard for the first time on the Pacific Coast. His interpretations were enjoyable and effective, and he proved at his best in passages of delicate nuance.

Toch's work was the inevitable focus of musical interest, and the composer was accorded an ovation at its conclusion. Bell tones announced the theme, developed with great ingenuity, craftsmanlike moulding of harmonic and contrapuntal effects, and masterly instrumentation.

Heifetz Exerts Spell

The violin art of Jascha Heifetz held spellbound the audience which packed the Philharmonic Auditorium with Emanuel Bay providing worthy pianistic complement, justly sharing honors in the sonatas. Brahms' Sonatensatz held balanced urge; and restrained feeling, fresh vigor marked a superb reading of the Mozart Sonata No. 10 (K. 378) The beautiful Strauss Sonata was played with romantic fervor. Even Spohr's Eighth Concerto (Gesangscene) was revitalized in its performance.

Heifetz has transcribed two of the three Gershwin piano Preludes, and the result is to their gain, as the violin tone preserves the sentiment of the melodic lines while avoiding the sentimentality of the original version. An entertaining finale was Bennett's Hexapoda (Five Studies in Jitteroptera).

Marriage of Figaro Sung in English

The Opera Department of the Los Angeles Evening School for Adults offered a charming presentation of Mozart's Marriage of Figaro in the Los Angeles Evening High School. An excellent English translation by Richard Lert and William Cowles, held attention from first to last, securing many laughs and consistent response from the auditors. Lert conducted at a lively pace, coordinating all factors with authoritative baton.

Stage direction by George Houston, who also wrote the dialogue, was real stagecraft, avoiding ludicrous operatic gestures and enhancing dramatic values. The cast of young resident artists showed commendable vocal abilities, and the clear enunciation by every member brought full comprehension over the footlights. Participants were Glen Bard, Virginia Card, Harold Peterson, Carla Peterson, Thora Matthiason, Jane McGowan, Charles Ferguson, Julian Lieban, Tom Lockard and Janet Guy.

Three promising young pianists played

(*Please turn to page* 8)

Matinee Ring Cycle Draws Throngs to the Metropolitan

A full house greeted Grace Moore's first New York appearance as Fiora in Montemezzi's L'Amore dei Tre Re, at the Metropolitan on Feb. 7. The performance was conducted by the composer, who made his Metropolitan baton debut on this occasion. Miss Moore was, however, no novice in the role, as she had interpreted it last autumn in Chicago, also under Montemezzi's direction.

Fiora is an elusive character to depict, a blend of spiritual aloofness and romantic passion, but Miss Moore found the appropriate key for those moods and suggested them realistically, especially in the burning love scene with Avito and the tragic episode with the vengeful king. In her best voice, Miss Moore sang fluently, feelingly and with unvarying beauty of tone.

Charles Kullman, a constantly improving artist, was a handsome and vital Avito, acting credibly and sounding the music with art and authority. Richard Bonelli, the Manfredo, infused the part with sympathy and appealing song. Ezio Pinza, remembered from previous essays in the role of Archibaldo, again towered dramatically and vocally, and did some unforgettably melodramatic acting when he choked Fiora to death.

Montemezzi, as already reported by our Chicago critic, is a conductor who handles his orchestra admirably in tone, dynamics and balance. Needless to say,

(*Please turn to page* 5)

LAURITZ MELCHIOR RECEIVES A TRIBUTE in the shape of a bronze head of himself sculptured by Mark Shoesmith, blind artist of the New York Institute for the Education of the Blind, at the close of the second annual concert given by the Chorus of the Institute at Town Hall, Jan. 25. The presentation was made by Dr. Merle E. Frampton, principal of the Institute. Left to right: Mr. Melchior, who appeared as guest soloist; Mr. Shoesmith and Dr. Frampton.

Chicagoans Flock To Recitals Given By Visiting Stars

Rachmaninoff, Horowitz, Anderson, Schipa, Argentinita, Milstein and Serkin Are Among The Soloists

CHICAGO.—Many of the real "greats" of music enlivened the last fortnight for music lovers and laymen alike. The lone Chicago recital of the year by Serge Rachmaninoff jammed the Auditorium Theatre to the brim. Marian Anderson and Vladimir Horowitz gave concerts on the same Sunday afternoon and the Auditorium Theatre and Orchestra Hall, respectively, were filled to overflowing.

Tito Schipa attracted an army of students to the Civic Theatre in his first recital in several seasons. Nathan Milstein's three appearances within a week with the Chicago Symphony were all sold out. Rudolf Serkin brought the throng to Orchestra Hall when he was soloist at the following Thursday-Friday concerts. Others whose magnetic power was felt at the box-office were Dimitri Mitropoulos and the Minneapolis Symphony Orchestra at Orchestra Hall, Virginia Pemberton and Armand Tokatyan in joint recital in the same hall.

If artists of the tonal world were capable of attracting huge audiences, many of the ballet groups that visited us in the past two weeks were greeted with no less patronage. The Great Northern Theatre was sold out for the San Francisco Opera Ballet, the ever popular Littlefield Ballet's increasing vogue was

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Consent Decree Reached Between Government and BMI

The United States Department of Justice and Broadcast Music, Inc., have concluded a consent decree by which it is stipulated that the publishing concern which is a subsidiary of the broadcasters will not do any act which the government construed as violating the Sherman Anti-Trust Law.

At the same time it was reported last week that the American Society of Composers, Authors and Publishers and the Department of Justice are seeking to reconcile their differences and resume negotiations which were recently terminated. A consent decree would end the possibility that the Department of Justice would bring suits against these organizations.

The decree was to take effect after ASCAP signed a similar one, it was stipulated. At the time of going to press, the directors of the latter organization seemed about to reach an agreement with the Department of Justice heads.

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FEBRUARY 15, 1941
Sixty-Second Year

Cleveland Institute's Hall "Presented" to Rubinstein

CLEVELAND, O.—The dedication of the newly built recital hall of the Cleveland Institute of Music, seating 400, was an event of sufficient importance to be celebrated by a series of social and musical events. Officially the new hall was presented to the director, Beryl Rubinstein, by Ralph S. Schmitt, president of the board of trustees. The program was launched by an address by Prof. Douglas Moore of Columbia University, formerly curator of the Cleveland Museum of Art, who substituted for Mme. Olga Samaroff, unable to be present.

A delightful musical program by graduates of the Institute followed. Those participating were: Marjorie Phelps, soprano; Victoria Kerner, violin; Marian Matousek, pianist and Mary Van Kirk, contralto; Harold Fink being at the piano for the performers.

Pension Fund Event

Celebrating the 20th anniversary of the Institute's founding, duo-pianists Beryl Rubinstein and Arthur Loesser, associate heads of the piano department, appeared at Severance Hall in a repetition of their New York Town Hall program, and again demonstrated their splendid artistry and fine musicianship in a coordination of their talents.

Returning for the first time since his departure five years ago from Cleveland to join the faculty of the Cincinnati Conservatory, Severin Eisenberger was hailed in his performance of Beethoven's E flat Piano Concerto for the benefit of the Pension Fund Concert of the Cleveland Orchestra. Rodzinski conducted the program consisting also of the Bach D minor Toccata and Fugue and the Brahms Double Concerto performed by the two first desk artists, Josef Fuchs, concertmaster, and Leonard Rose, cello principal. Artistically, this was one of the season's highlights in every respect. Mr. Fuchs' decision to leave his post as concertmaster and embark upon a virtuoso career is regretted here.

Owing to Dr. Rodzinski's and Rudolph Ringwall's indisposition and their inability to conduct the all-Brahms program, a last minute call went to Prof. F. Karl Grossman, who took over the baton with laudable energy and still more laudable ability in such exacting music as the Festival Overture, the Second Symphony and the Violin Concerto with Joseph Szigeti as soloist. Both conductor and soloist won enthusiastic ovations, Szigeti's art being lofty and of classic dignity, and Grossman directing with persuasive and flexible musicianship.

Recital and Chamber Concerts

The Cleveland Concert Course, in quick succession, has presented the last attractions for the season: Marian Anderson with her moving voice quality; Simon Barer in a piano recital of dazzling virtuosity, and John Charles Thomas in an evening of highly artistic song interpretations. All three artists added many encores at the conclusion of their respective programs.

The first in a series of three chamber music concerts under the management of Mrs. Eleanore Todd brought to hearing Arthur Shepherd's new Piano Quintet with the composer at the piano in conjunction with the Walden String Quartet. It is a serious work of excellent craftsmanship and some melodic lines which may prove intriguing upon repeated hearings. Boris Goldovsky and Josef Fuchs were heard in Beethoven's G major piano and violin sonata, excellently performed. Mozart's G minor Piano Quartet, with Mr. Goldovsky, closed the artistic program.

American Piano List Heard

Lionel Nowak, formerly of Cleveland, now musical director of the Humphrey-Weidman dance group in New York, returned to the Art Museum in a program of works by Cleveland composers. The program consisted of William Newman's Chromatic Passacaglia; a Suite by Max Powers; A Set of Three by Arthur Shepherd; Herbert Elwell's outstanding Sonata; Two Improvisations by Alvin Etler; a Scherzette by Ann McDougle and a Humoresque by Charles Rychlik. Not only was this recital a tribute to the talented musicians in our midst, it also was a display of unusual ability on the part of the pianist. A large and appreciative audience applauded with enthusiasm.

Mozart-Strauss Program

A Mozart-Richard Strauss program constituted the attraction offered by Artur Rodzinski for the last pair of concerts in January. It seems strange, but the Jupiter Symphony has not been heard here for eight years; with the Overture to the Marriage of Figaro it formed the first delightful part of the program. After intermission Rodzinski threw himself heart and soul into a brilliant reading of Strauss' Heldenleben, sweeping the audience to their feet with his magnetic performance of this score.

ROSA H. WIDDER.

Boston Applauds Guest Conductors

By CYRUS W. DURGIN

BOSTON.—This is the time of year for guest conductors at the Boston Symphony concerts. Following Stravinsky, we have had Stanley Chapple, the English musician now living in the United States, and Richard Burgin, the orchestra's concert-master, each of whom was cordially received.

Mr. Chapple appropriately gave over the first half of his program to three English composers: Elgar, with his Introduction and Allegro for Strings, Delius with Paris: A Night Piece (Song of a Great City), and Arnold Bax with his Overture to a Picaresque Comedy. The last was new to these concerts.

While Bax's music is joyous and modern, far from the drama of his earlier Celtic manner and the heavy complication of his Second Symphony, the other two English pieces are spacious and comfortable music. In that manner they were interpreted. Mr. Chapple is an authoritative conductor. The remaining item of his program was the Fourth Symphony of Brahms, given a scholarly reading. Incidentally, Mr. Chapple omitted the doubling of wind parts which certain conductors have added to the Brahms symphonies. As a result, the Fourth did not seem so "big" in climactic passages, but the general texture was unusually clear.

A week later, Mr. Burgin gave us the most adventurous program of the Symphony season, thus far. He began with Handel's Fireworks Music, continued with a one-movement Concert Piece for violin and orchestra, by Henriette Bosmans, and finished with Walter Piston's Violin Concerto and the orchestral transcription, by Arnold Schönberg, of the Brahms Piano Quartet in G minor, Op. 25. Not one of these had been played by the Boston Symphony before.

The merits of the Bosmans and the Piston — an admirable Concerto — are known to New York because Ruth Posselt (Mrs. Richard Burgin), the soloist for these concerts, played them in Manhattan last year. Handel's beefy score was done in the edition of Max Seiffert: strings plus six horns, three trumpets, three oboes and three bassoons.

The Schönberg transcription makes the symphonically patterned Piano Quartet sound like a vast mixture of Brahms, Schönberg, Richard Strauss, Bizet and others. The Gypsy rondo, with Schönberg's xylophone and tambourine, makes you think of Carmen dancing in the Vienna woods.

Miss Posselt, who had recently been ill, played as she always does: with the technical assurance and the pure musicianship of a first-rank artist. Mr. Burgin's conducting, too, was eloquent.

Kirsten Flagstad drew a very large audience to Symphony Hall Feb. 2, when she offered the best recital program Boston has heard from her, one devoted to Brahms and Hugo Wolf and the Haugtussa cycle of Grieg, with the inevitable "group in English" for contrast. She sang excellently. There were splendid accompaniments by Edwin McArthur.

Violinist Mischa Elman included the A minor Concerto, No. 5, by Wieniawski, and Beethoven's Kreutzer Sonata upon his Symphony Hall program. The Trapp Family has again filled Jordan Hall—their third Boston concert this season. Alec Templeton, blind pianist, and St. Olaf's Choir, directed by Dr. F. Melius Christiansen have been recent visitors at Symphony Hall.

Beveridge Webster, the gifted American pianist now on the faculty of the New England Conservatory, was soloist with the student orchestra of that institution in the Fourth Concerto of Beethoven. Quincy Porter, Dean, conducted a program that began with the Second Brandenburg Concerto of Bach, and included Randall Thompson's well-wearing Second Symphony and the Spanish Caprice of Rimsky-Korsakoff.

At Sanders Theatre, Cambridge, Jan. 22, Wheeler Beckett continued the series of concerts for children.

ARTISTS IN CLEVELAND

at the home of Mrs. Charles Strong (Eleanor Painter). Left to right, seated, Beryl Rubinstein, pianist, composer and director of the Cleveland Institute of Music; Jascha Heifetz, violinist; the hostess, who recently published a novel, Spring Symphony, based on the story of Robert and Clara Schumann; Dr. Artur Rodzinski, conductor of the Cleveland Orchestra; Arthur Loesser, pianist, and co-director of the piano department, Cleveland Institute of Music

Schipa to Return To Metropolitan

Tenor Engaged for March and April Performances There

Tito Schipa, tenor, has been engaged by the Metropolitan Opera Association for performances in March and April, according to announcement by his manager, Albert Morini. This resumes an association begun in 1932-33. He made debut there Nov. 23, 1932 in L'Elisir d'Amore. Among the leading roles sung by Mr. Schipa in four seasons at the Metropolitan were in Don Giovanni, Traviata, Lucia, Manon, Don Pasquale, Lakme, and Mignon.

This season, Mr. Schipa has been active in South America, singing at the Colon, Buenos Aires, the Municipal Theatre of Rio de Janeiro, the Municipal Theatre of Sao Paulo, and in this country as leading tenor of the San Francisco and Chicago Opera Companies and in nation-wide tours.

He returns to New York at the end of February after his concert on Feb. 23 in Auditorium Hall, Chicago, to begin rehearsals at the Metropolitan. It is expected that his first performance will be in Don Giovanni, under the direction of Bruno Walter, during the first week of March.

Mr. Schipa has sung in Don Giovanni this season with the San Francisco and Chicago Opera Companies. He is also to sing with the St. Louis Opera Company as leading tenor in April, when he has concluded his Metropolitan season.

Ericourt's Tour Was Booked by Columbia, WGN Explains

The current transcontinental tour of Daniel Ericourt, pianist, now under the management of WGN Concerts, was booked for him entirely by Columbia Concerts Corporation and not by WGN as announced in the Booking Issue of the Musical Courier.

The announcement, released by the press department of WGN Concerts, was an error, it is explained in a letter to the Musical Courier.

WGN Concerts' press department's letter follows:

"We regret very much that inadvertently mention was given recently in Musical Courier that Daniel Ericourt's current tour was arranged through this management.

"Though at present under contract with WGN Concerts, Mr. Ericourt's tour was arranged entirely by the Community Concert Service of Columbia Concerts Corporation.

"We would deeply appreciate any correction you will be good enough to make in the next issue of Musical Courier."

Ring, Debuts Head Metropolitan Events

(*Continued from page* 3)

he revealed all the beauty and impetus of his splendid score, whose attractiveness and skill remain unclouded as the years roll on.

Albanese a Compelling Butterfly

As Cio Cio San, Licia Albanese delighted the ears of her hearers and wrung tears from their eyes at the Saturday matinée, Jan. 25, of Madam Butterfly, in which Armand Tokatyan sang the role of Pinkerton. The soprano has established herself completely in the role and brings home its every possibility in euphoniousness, poetry and pathos, both as singing and portrayal.

Tokatyan's mellow and plentifully powerful tones were blended admirably with the Albanese vocalism. We have never heard the first act duet done more beautifully and burningly than on the present occasion. John Brownlee gave tenderness and distinction to the part of Sharpless, and Lucille Browning filled the picture with a heart-touching impersonation of Suzuki. Gennari Papi conducted the altogether outstanding performance.

On the same evening Donizetti's La Fille du Regiment was repeated by the now familiar cast headed by Lily Pons and Salvatore Baccaloni, the amusing comedy and spirited staging again winning warm ovations.

Cordon Sings Mephistopheles

Scheduled to sing his first Mephistopheles some weeks ago, Norman Cordon was prevented from doing this when he suffered a cold. But the Jan. 27 performance of Faust found Ezio Pinza indisposed and the American bass thereupon had his deferred opportunity. His impersonation was dramatically convincing and his lines well sung. In good voice, he made the role realize its full importance by suavity rather than heroics. Another substitution was that of Wilfred Engelman, who has sung the part before, for Arthur Kent who was to have been Wagner. The other principals were familiar including Helen Jepson, Helen Olheim, Thelma Votipka and Richard Bonelli all under the Pelletier baton.

A special performance of Charpentier's Louise took place on Jan. 28, Grace Moore again singing the title role with lustre and charm, and other parts taken by John Brownlee as a dramatic father, René Maison as Julien, and Doris Doe as the mother. Panizza conducted.

Flagstad Regal as Brünnhilde in Götterdämmerung

Truly regal and even goddess-like was Flagstad's version of Brünnhilde in Götterdämmerung at the evening performance of Jan. 29. The unsurpassable soprano rose to such inspirational heights that one could be tempted to say it was her most notable achievement so far, were it not that she had been superlative on so many previous occasions. She invested the mature Brünnhilde with sublime majesty and noble power and line of vocalism. The audience overwhelmed Mme. Flagstad with endless curtain calls after each act.

Melchior accompanied the soprano admirably, and he too gave lavishly of voice and heroic acting. It would be difficult to imagine a more convincing portrayal of Siegfried's last period.

Alexander Kipnis, consummate actor, was the Hagen, impressively sinister in appearance, strikingly malevolent in impersonation. He illumines his singing with every effective nuance musically and dramatically. Unforgettable are his opening scene with Gunther and Gutrune, and the episode where he incites Brünnhilde to revenge. No more complete picture has been given at the Metropolitan of Wagner's most evil villain and the weaving of his purposes and plots.

Herbert Janssen comes in too for unlimited praise, as he sets forth many phases of Gunther's character usually unemphasized, and he lifts him from a mere lay figure into an understandable human being. Janssen's robust voice and intelligent delivery scored strongly.

Thorborg, ever the resourceful artist, thrilled her auditors with the impassioned plea of Waltraute in the first act. Irene Jessner was an amiable, attractive and smooth voiced Gutrune; and Walter Olitzki sang well his measures as the ghostly Alberich.

The Rhine Maidens, Misses Steber, Petina and Olheim, could have given a better simulation of swimming and furnished a better ensemble in vocalism. On the other hand, no more well blended and well toned trio of Norns have been heard hereabouts than the Misses Kaskas, Zebranska and Votipka.

Erich Leinsdorf gave a masterful exposition of the epic score even though his brasses miscued in one or two crucial places. The final episode, Brünnhilde's required dash into the flames, remains a lame and disturbing conclusion as stage-directed by Leopold Sachse.

Alceste Repeated

Gluck's Alceste, revived the previous week, was sung again on Jan. 30. The cast was headed by Marjorie Lawrence as a finely dramatic Alceste and René Maison as a stylistically apt Admetus. The assisting cast included Mmes. Farell, Stellman, Olheim, and Messrs. Kent, Warren, Cehanovsky, De Paolis and Engelman. Panizza conducted. The reception of the noble work was warm.

Lohengrin Makes Year's Entry

The first hearing of Lohengrin this season was given on the afternoon of Jan. 31 as a special benefit for the Grenfell Association of America. Kirsten Flagstad sang the role of Elsa, Lauritz Melchior that of Lohengrin. Marjorie Lawrence, despite the fact that she had sung Alceste the night before, consented to substitute as Ortrud for Karin Branzell, indisposed. Julius Huehn was the Telramund, and Norman Cordon the King Henry in Act. I, when he was compelled to yield to Emanuel List because of growing hoarseness from a cold, which he had valiantly attempted to overcome. Leonard Warren was the Herald. Erich Leinsdorf conducted.

Landi Rejoins Company in Don Pasquale

Donizetti's Don Pasquale was sung again on the same evening, with Bruno Landi, tenor, rejoining the company after an absence of two years. John Brownlee sang Dr. Malatesta for the first time. Both artists merited the spontaneous applause they received. Salvatore Baccaloni and Bidu Sayao repeated their success of other performances. Gennaro Papi's tempi inclined to be too fast.

Americans in Double Bill

Americans came into their own strongly at the Saturday matinée double bill on Feb. 1, when Anna Kaskas, Frederick Jagel, Leonard Warren and Doris Doe sang in Cavalleria Rusticana; and Lawrence Tibbett took the part of Tonio in Pagliacci. Our compatriots covered themselves with glory, especially Tibbett, whose truly remarkable acting and purposeful vocalism raised his participation to a real work of art. Jagel put fire and finesse into his Turiddu. Leonard Warren made the most of the Alfio role. Miss Kaskas was a warm-toned and pretty Lola.

Veteran Martinelli simulated youth and passion admirably. His delivery of the Ridi aria brought torrents of applause and cheers. Norina Greco was a pleasing Nedda who did her Bird music delightfully. Alessio De Paolis and Francesco Valentino rounded out excellently the altogether effective cast.

Ferruccio Calusio, from the Colon Opera at Buenos Aires, showed firm and tasteful command of the baton even though he had an intermittent tendency ot tempi slower than we are accustomed to at the Metropolitan, particularly in Cavalleria.

Castagna as Carmen

The second performance of Carmen this season, on Feb. 1, brought Bruna Castagna in the title role for the first time since the 1938 season. In opulent voice, Mme. Castagna again gave a vivid and stirring impersonation of the part with which she originally won her Metropolitan engagement. Charles Kullman, in good voice, was her Jose and John Brownlee gave his deeply felt reading of the Toreador. Marita Farell was an attractive Micaela. Other roles were sung by Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio De Paolis, Louis D'Angelo and Wilfred Engelman under Pelletier's direction.

Otello was repeated on Feb. 3, with Lawrence Tibbett again in the role of Iago, Giovanni Martinelli as Otello, Stella Roman as Desdemona, Thelma Votipka as Emilia and Alessio De Paolis as Cassio. The work again exerted a strongly dramatic appeal in a powerful reading under the baton of Panizza.

Figaro Married Again

The fifth performance this season of Mozart's popular Marriage of Figaro enlisted a familiar cast on the evening of Feb. 5. Ezio Pinza was a dashing Figaro, Bidu Sayao a bewitching Susanna, John Brownlee a suave Count and Elisabeth Rethberg a stately Countess. Risë Stevens, Alessio De Paolis, George Rasely, Louis D'Angelo, Marita Farell, Helen Olheim and Maxine Stellman completed the cast except for that always ebullient Salvatore Baccaloni again as Bartolo, Panizza conducted.

A change in the cast of Tannhäuser on Feb. 6 brought Julius Huehn to the role of Wolfram, in place of Herbert Janssen. He sang with generally praiseworthy results. The cast was headed by Kirsten Flagstad and Lauritz Melchior, in excellent voice, while Kerstin Thorborg was a dramatic Venus, Mack Harrell sang Biterolf and Emanuel List the Landgrave. Leinsdorf conducted.

Rheingold Starts Wagner Cycle

The annual matinée cycle of Wagner works began with the Feb. 7 performance of Das Rheingold, before a large and rapt audience.

René Maison repeated his splendidly suggestive delineation of Loge, in which he does less bodily weaving and cloak twirling than other interpreters use to depict the god of fire, but in substitution, Maison sings more euphoniously and declaims the text more intellectually than most of his Metropolitan predecessors.

Schorr, the Wotan, did the best singing he has offered so far this season, and gave dissatisfaction with only a few high tones. Of course the Schorr acting is always authentically Wagnerian.

Thorborg looked majestic as Fricka, and voiced her music impressively. Julius Huehn was an especially sonorous Donner with excellent diction, and Emery Darcy contributed suave and brightly colored singing as Froh. Walter Olitzki was an Alberich who seemed to be trying to speak rather than to sing his role. Karl Laufkoetter was a properly cringing and gibbering Mime. Alexander Kipnis vocalized and acted Fasolt with resourceful mastery. Emanuel List did his customary strong characterization of Fafner. Hilda Burke as the colorless Freia looked attractively blonde and warbled passably. Karin Branzell was expressive and epical as Erda. The Rhine Maidens were sung by Mmes. Steber, Petina and Olheim. Erich Leinsdorf held the performance well integrated.

The stage pictures still are open to criticism. The Walhalla castle in the clouds suggests the first operatic sky-

(*Please turn to page* 6)

Photo by Peter A. Juley & Son

LILY PONS,

in the Daughter of the Regiment, from the painting by J. Campbell Phillips, now on exhibition at the Lotos Club, N. Y.

JARMILA NOVOTNA,

Metropolitan Opera soprano, at Daytona Beach, Fla., prior to giving her first concert in that city recently.

New York Recitals Reach Peak

As the second half of the musical season advances, the budget of concerts in Manhattan becomes increasingly heavy and of unusual diversity.

New York recitals were marked by the return of many notables in the period between Jan. 24 and Feb. 10. Among the artists appearing were Claudio Arrau, Lauritz Melchior, Hertha Glaz, Ernst Krenek, Yehudi Menuhin, Beryl Rubinstein, Arthur Loesser, Jussi Bjoerling, Lotte Lehmann, Alexander Brailowsky, Tito Schipa, Margaret Speaks, Gyorgy Sandor, Henri Deering and Francis MacMillen, Emanuel Feuermann and Albert Hirsch, and Ossy Renardy, assisted by a woodwind ensemble. Others heard were Carolina Segrera, soprano, Igor Gorin, baritone, and Edward Kilenyi, pianist, in a joint benefit concert; Margit Bokor, Hungarian operatic soprano, making her recital debut; Yella Pessl and Elsie Houston in a joint benefit list; Brian O'Mara, Irish tenor, in debut; Muriel Rahn, Negro soprano; Freda Gronowetter and Caroline Finni in joint program; Zina Alvers, mezzo-soprano; David Nadien, violinist; Livingston Gearhart and Virginia Morley, duo-pianists; Anna Antoniades, pianist; Signe Sandstrom, cellist; Charles W. Yearsley, baritone and William Schatzkamer, pianist; and Marthe Servine, composer, assisted by the Roth Quartet. The St. Olaf Choir; Consuelo Brown, pianist; Mary Louise Paff, pianist, and Anthony Doschek, violinist; Marilyn Meyer, pianist; Marie Coffey, soprano, the Guild Singers, of Philadelphia, under Isadore Freed; Miriam Solovieff, violinist; Janet Bush-Hecht, mezzo-contralto, and Gertrude Janssen, dramatic soprano.

Photo by Alex. Siodmak

TITO SCHIPA, tenor, backstage after his New York recital at Carnegie Hall, Feb. 3, with Jessica Dragonette, soprano, and Rose Pauly, dramatic soprano of the Metropolitan and Chicago Opera Companies.

Metropolitan

(*Continued from page 5*)

scraper and looks for all the world like a modern Manhattan apartment pile. The method of using curtains of steam between changes of settings, creates no illusion whatsoever. Also the Alberich transformations into a serpent and a toad, occurring out of sight of the audience, are ridiculously unbelievable, and surely could be better managed in these days of advanced stagecraft.

Tristan and Isolde Thrills Again

One of the abiding thrills one may get at the Metropolitan is Tristan and Isolde with Melchior and Flagstad in the title roles.

At the Feb. 8 matinée, the soprano was not in her best voice (a slight cold was noticeable); nevertheless she was lavish in tonal outpourings and for the most part they were lovely in the extreme. Her delivery of the Liebestod tugged irresistibly at one's heart. Melchior gave his inimitable version of the hero, majestic, passionate, stirringly sung.

Alexander Kipnis presented a tender and touching portrayal of King Marke, with voice of unusual warmth and text reading of remarkable eloquence.

Julius Huehn repeated his adept Kurvenal, and Kerstin Thorborg her impulsive Brangaene. Others in the cast were Messrs. Darcy, Laufkoetter and Gurney. Erich Leinsdorf led an altogether grand and glowing representation.

Josephine Tuminia Enters as Gilda

Her initial bow at the Metroplitan was made by Josephine Tuminia on Feb. 8 as Gilda in Rigoletto. The young coloratura soprano hails from St. Louis, made her professional debut in 1935, and since then has sung with the Chicago and other opera companies in America.

Miss Tuminia has a small but entirely pleasing voice, excellently trained and used, employing a true legato, and easily encompassing high flights and rapid passages and trills. Her histrionic ability is unusually marked, and she made her Gilda much more than the customary compliant and static maid so often portrayed by unimaginative interpreters.

Jussi Bjoerling was the Duke, and comported himself with becoming dash and deviltry. His voice had ideal tenor lyricism and brilliancy and he captured the house with his ringing delivery of the Donna é Mobile aria.

Lawrence Tibbett renewed his triumphs as Rigoletto, investing his impersonation and vocalism with intense meaning and effect. Bruna Castagna wooed the ear with lovely singing as Maddalena; Moscona villained tellingly as Sparafucille; Gurney was a graphic Monterone; Gennaro Papi's baton had firm command and intelligent consideration.

Miriam Solovieff in Violin List

Miriam Solovieff, violinist, reappeared in recital at Town Hall on Jan. 24 and scored particularly with the Brahms Sonata in D minor and the Debussy Sonata, in which Valentin Pavlovsky was a competent collaborator at the piano. Her singing tone and sensitive perception of style and content were particularly in evidence in these works. Her advanced technical attainments were also shown in the Sibelius concerto, though her reading lacked in bigness. The program also included a group of Kabalevsky, Bloch, Shostakovitch and Kompanyetz. Applause was liberally given.

Claudio Arrau Returns

After an absence of several seasons, Claudio Arrau, Chilean pianist, returned to Town Hall for a matinee program on Jan. 25. As though to atone for his absence, the pianist offered a program filled with numbers any one of which usually serves as the major item for most recitalists. But the formidable technique of the pianist proved sufficient to meet the problems engendered although his musicality did not have opportunity to be presented. Mr. Arrau's approach to his list was primarily that of a scholarly virtuoso, experienced in preparation and at the stage of having formed many personal conclusions as to the treatment to be accorded. Bach's C minor partita, Beethoven's C major sonata, Op. 2 No. 3, the Brahms variations on a theme of Handel and Moussorgsky's Pictures at an Exhibition were the formal items but numerous encores were demanded by the audience.

Melchior Again Assists Blind Chorus

Lauritz Melchior, Metropolitan Opera tenor, for the second consecutive time evinced his personal interest in the work of the New York Institute for the Education of the Blind by appearing as assisting soloist with this ensemble in Town Hall on Jan 25. The 32 singers, ranging from 14 to 21 years of age, were again directed by Noel Kempton. They sang numbers by Palestrina, Festa, de la Halle, the Brahms Liebeslieder waltzes and two folksongs arranged by Vaughn Williams. Without apparent handicap, they proved responsive to the directions of their conductor. Good tonal balance and quality were manifest in their singing. Mr. Melchior contributed a group of Scandinavian songs and later joined with the chorus in singing other works. He received a sculptured head of himself, made by Mark Shoesmith an instructor, which was presented by Dr. Merle E. Frampton, principal. The tenor responded briefly. Ignace Strasfogel was at the piano for Mr. Melchior with Elizabeth Thode as accompanist for the chorus and Bassett W. Hough at the organ.

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Janet Bush-Hecht Sings

In her first Town Hall recital on the afternoon of Jan. 26, Janet Bush-Hecht, mezzo-contralto, was warmly received by a large and friendly audience. Her program opened with the Divinities aria from Gluck's Alceste and a Handel air. Lieder of Schumann and Brahms were followed by seven gypsy songs of Dvorak and an English group by Mrs. H. H. A. Beach, Stanford, Wintter Watts and the singer's teacher, Walter Golde, who was at the piano. Her interpretations were intelligent, expressive and interesting and her voice of good size. Mr. Golde contributed to an enjoyable recital.

Hertha Glaz Sings Krenek Cycle at New Friends Concert

A distinguished guest at the New Friends of Music Concert on Jan. 26 was Ernst Krenek, at the piano for the performance by Hertha Glaz, contralto, of four songs from his cycle, Gesänge des späten Jahres. The works are in the post-Mahler manner, with somewhat dour and tragic romantic spirit, consonant with late autumn. Miss Glaz, in excellent voice, coped well with their difficult line, scoring particularly with the dramatic Vor dem Tod. The Gordon String Quartet played Roger Sessions' String Quartet in F minor, prevailingly dissonant and intensely logical music, the last movement of which held most salient and spirited material. The Schubert Quartet in B flat major, op. 168, was melodically suave as capably performed by the same group.

Menuhin Benefit Recital for East Side Settlement

Carnegie Hall was filled for the benefit concert by Yehudi Menuhin for the East Side Settlement House on Jan. 27. Mr. Menuhin played with fine technical command, clear tone and supple musicianship in the Brahms Sonata in A major, with Hendrik Endt at the piano. There was, however, rather too free a treatment in style. The Bach solo sonata in G minor demonstrated the violinist's superb technical mastery. Warm tonal attributes and dazzling virtuosity characterized the Vieuxtemps Concerto in A minor, which was received with acclaim. Shorter pieces by Franck and Paganini rounded out a highly successful concert.

HERTHA GLAZ, CONTRALTO, WITH ERNST KRENEK, composer, on the occasion of Miss Glaz' singing of Mr. Krenek's songs at a program of the New Friends of Music in Town Hall, New York.

Loesser and Rubinstein in Duo-Piano Works

Arthur Loesser, heard previously this season in a humorous individual program, rejoined his two-piano partner, Beryl Rubinstein, on Jan. 27 in Town Hall for another in their series of enjoyable programs. Mozart had a prominent part on their list, the opening number being the Busoni arrangement of the fantasy originally for barrel-organ while later came the Sonata in D (K. 448), originally written for performance with an exceptional pupil who happened to be the daughter of a Viennese financier. In this latter work some over-exuberance on the part of the twosome momentarily dissipated the usual Mozartean sparkle. The Brahms variations on a Haydn theme was read with musicianly technic. After the intermission came three pieces from Fauré's "Dolly" suite, Casella's attractive Puppets and a scherzo by Saint-Saëns to complete the formal list.

Gertrude Janssen Sings

Gertrude Janssen, dramatic soprano, appeared in recital in Carnegie Chamber Hall, Jan. 28, giving a program which was well arranged and gave the artist ample opportunity to display her good schooling and musical understanding of the works performed. The Donna Anna recitative and aria from Don Giovanni of Mozart, which opened the program, was not the happiest choice for Miss Janssen's gifts. The Wagner group which followed was much more in the right idiom. Miss Janssen, who has an excellent German diction, was at home in these songs, and in the Strauss songs later in the program revealed her best possibilities, as she has a voice of considerable variety in coloring, a good sense of phrasing and an unusually effective pianissimo quality. Konrad Neuger was at all times an able and musicianly accompanist.

Yearsley-Schatzkamer Joint Program

The Madrigal Society debut award recital, in Steinway Hall on Jan. 28, given by Charles W. Yearsley, baritone, and William Schatzkamer, pianist, brought forward two young artists. The Yearsley voice is of unusual quality; he sings with clear enunciation and warmth of delivery. Three Lieder were done with excellent expression and beauty of sentiment. Mr. Schatzkamer performed Debussy excerpts so well that he added two encores. Previously he was heard in the octave-finale of the Sixth Hungarian Rhapsody.

Albert Malver was a worthy accompanist.

Margit Bokor in New York Bow

Margit Boker, Hungarian soprano, who has sung in opera in this country and Europe, made her New York recital debut in Town Hall on Jan. 29. She included two arias from Mozart's Marriage of Figaro, sung with spirit and fluency, though some upper tones were spread. She revealed excellent musicianship in her song list, despite some unsteady production, giving Lieder of Schubert, Mendelssohn and Brahms, French, Hungarian and Brazilian numbers. The last in particular showed to advantage her arch and winning personality, which fits her for a particular niche in animated music on the operatic stage. Fritz Kitzinger

(*Please turn to page 9*)

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"Miss Field's singing had refinement of feeling, in the more delicate lyrics, a wistful tenderness of approach and sweet quality of voice." *New York Times*

"A fine sensitiveness for the presentation of lieder." *New York Post*

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HOLLYWOOD

(Continued from page 3)

concerti with a Little Symphony Orchestra under Ethel Leginska in the Wilshire-Ebell Theatre Jan. 21. Ralph Pierce scored with a showy presentation of the Rimsky-Korsakoff Concerto, with appealing tone and technical facility. Armando Loredo admirably blended temperament and skill in an able reading of the Prokofieff Third Concerto, Op. 26. Pauline Turrill gave the Mozart D minor Concerto (K. 466), with tenderness of touch and technical competence. The orchestral musicians were feminine and the best of them, the violins, were no more than fair. Leginska performed a remarkable conductorial feat in keeping them together and providing a passable background for the soloists.

Coates Leads Gerontius

Elgar's oratorio, The Dream of Gerontius, was given dramatic presentation by Albert Coates at the University of Southern California. Coates enunciated the work with sonority and poignancy of utterance, making much of its breadth and blending the vocal and instrumental lines with firm hand and consistent balance. David Laughlin was excellent in the title role, Vera de Villiers-Graaff's appealing mezzo was richly beautiful as the Angel, while Paul Keast gave both the Priest and the Angel of Agony in virile baritone.

Solo and Ensemble Events

Cecil Bonvalot made his debut here performing two sonatas for viola and piano with Lily Bonvalot for the Pro-Musica midwinter concert at the Women's Athletic Club. His tone was warm and luscious, and his technique made light of the formidable difficulties of the Bax and Delius sonatas. The latter was his own adaptation of Delius' Second Sonata for violin.

Louis Gruenberg's First Sonata was ably played by Leona Neblett, violinist, and Nella Bettinger, pianist. Gruenberg played his own ingenious Polychromatics, Op. 16, and several short items in manuscript.

The brothers Gimpel appeared with the WPA Symphony Orchestra in the University of California at Los Angeles, Bronislaw, concertmaster of the Los Angeles Philharmonic Orchestra, in the role of guest conductor, and Jakob as piano soloist. Bronislaw tendered musicianly care to Leonardi's powerful transcription of the Bach D minor Toccata and Fugue, Mendelssohn's Third (Scotch) Symphony and Griffes' lovely White Peacock. Jakob gave a virtuoso performance of the Chopin Second (F minor) Concerto.

Superbly disciplined, with sharp attacks and rich sonorities, the Don Cossack Chorus, led by Serge Jaroff, scored emphatically in the Philharmonic Auditorium in a program consisting of sacred and secular items and folksong arrangements, with a spirited Cossack dance for conclusion.

Two conductors, two American works and three novelties appeared on the program of the WPA Symphony Orchestra in Embassy Auditorium. Conductors were James Sample for the Dvorak New World Symphony, and Mahlon Merrick, guest leader for the balance of the program. American works were Victor Young's pictorial Arizona Sketches, and Merrick's Trade Winds, declaratively a burlesque on modern music, written for wind instruments and harp. Third novelty was Lincoln's Gettysburg Address in a musical setting by a young Russian composer, Peter Tinturin. It required a baritone soloist, Lee Sweetland, and Negro chorus, but proved musically too weak for the subject.

Walton Biggerstaff, appearing for the Dance Theatre Group at the Norma Gould Auditorium, proved a young American concert dancer of character and individuality, possessing a gift of humor and the power to impart it, as well as strength and vitality. His program was varied, and bespoke artistry and finesse throughout.

HOLLYWOOD JOTTINGS

A concert and reception honoring Ernst Toch was given Jan. 4 by the Opera Studio of Los Angeles City College. The composer played the piano for Bronislaw Gimpel in an admirable reading of his own Sonata for violin and piano, Op. 44, a strongly written work of great rhythmic vitality. Three effective piano pieces, Op. 32, were skillfully executed by Ingolf Dahl.

* * *

In addition to a daughter, Elayne, born shortly before Christmas, Elinor Remick Warren (Mrs. Wayne Griffin) has three new songs to her credit. Christmas Candle, sung by John Charles Thomas and Richard Crooks during the holiday season, Sailing Homeward, which is on the programs of Crooks, Gorin and Melchior, and If You Have Forgotten, used by Helen Jepson, as well as a chorus for men's voices, The Beautiful Town by the Sea, and concert piano transcriptions of three Stephen Foster melodies.

* * *

George Liebling presented his artist-student, Marjorie Lindsay, at the Behymer Matinee concert on Jan. 9. The young pianist won plaudits in a difficult program of Bach-Tausig, Chopin, Brahms, Lecuona, Moszkowski, Debussy and Liszt.

* * *

Roy Cooper played a group of Chopin Nocturnes, a Polonaise and numbers of Brahms, Mozart and Haydn for the Vernon Spencer studio recital Jan. 4. On the same program, Rose Freedman gave the Moszkowski Concerto, Dagmar Dreher played the Franck Variations Symphoniques, and Mia Elmer rendered Bach, Schumann, Reger and Debussy. Cooper is preparing a concert for spring, and Rose Freedman will play the Moszkowski Concerto with the Glendale Symphony shortly.

* * *

Albert Coates will conduct the Vancouver Symphony on Feb. 9 in a special program including the Scriabin Poem of Ecstasy. He has taken a house at Malibu Beach, and is working on the score of a new opera which is still a secret, as he prefers not to divulge the titles of his works until they are completed.

* * *

Paul Keast's baritone voice and musicianly abilities have been much in demand during the past year. He was Christopher Columbus in the several concert performances of Eugene Zador's opera of that name, Zuniga in the Hollywood Bowl production of Carmen, sang Louis Gruenberg's Daniel Jazz for the Hollywood Theatre Alliance, and was twice soloist with the Los Angeles Philharmonic Orchestra.

* * *

Cy Feuer's score to Republic Pictures' production of "Arkansas Judge" includes some charming country dances and folk music in traditional old-American style. Highlights are "Come to the Meeting" and an amusing version of the lugubrious ballad with interminable verses.

* * *

Arthur Carr has returned from a 1,500-mile trip as accompanist to Anne Jamison, concert soprano, concluding the tour with a concert in Long Beach on Feb. 14. Carr's latest piano composition, Celtic Rondo, has been attracting much attention as climax to his piano solo group, as well as a new song written especially for Miss Jamison.

(Please turn to page 20)

CECIL
BONVALOT
Solo Viola

Wins Press Acclaim at his Pro-Musica Appearance January 27, 1941:

Bonvalot is an exceptional viola player.
—Isabel Morse Jones—Los Angeles Times

Mr. Bonvalot's playing is extraordinary as to technique, tone and artistry. —Pacific Coast Musician

Cecil Bonvalot interpreted the difficult works with artistry and finesse. —R. D. S., Hollywood Citizen-News

Treatment of the works was exquisite and profoundly musical. He roused considerable enthusiasm, the staid members of Pro-Musica really rushing into flattering appreciation.
—Carl Bronson, Evening Herald and Express

His tone is warm and luscious, and his technique made light of the formidable difficulties of the Bax and Delius sonatas.
—Richard Drake Saunders, Musical Courier

In the advent of Cecil Bonvalot, English viola player par excellence, Los Angeles has added to its number of outstanding artists. He imbues his viola playing with such alluring beauty of tone, fastidious taste in musicianship and artistic details that one is drawn to him at one. Artists of his calibre are always welcome additions to the musical circles of any metropolis.
—Alfred Quinn, B'Nai B'Rith Messenger

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George Szell to Conduct NBC Symphony in 4 Concerts

George Szell

George Szell is following Toscanini as conductor of the NBC Symphony Orchestra for four Saturdays in March, beginning on March 1. He has just returned from Detroit, where he had three guest appearances with the Detroit Symphony Orchestra. Immediately after his NBC engagement he will fly to Los Angeles for two concerts on March 27 and 28 with the Philharmonic Orchestra of that city.

The NBC orchestra program of March 1 is an all-Czechoslovakian one. Mr. Szell will give a first performance of his orchestral version of Smetana's From My Life, originally written for string quartet, the four movements descriptive of the composer's life as man and artist.

Minneapolis College Gives Tribute to Paderewski

MINNEAPOLIS, MINN.—The Minneapolis College of Music assembly hour on Feb. 18 will be in honor of Paderewski's Golden Anniversary, with Louise Lupien Jenkins in charge of the program. Charlotte Smale, pianist, will read a paper on the life of Paderewski and compositions by the composer-pianist will be played by Rhoda Nitschke, pianist, pupil of Laurinda East; Louise Lupien Jenkins, organist; Estelle Larsen, soprano, pupil of Peter D. Tkach. Other numbers by Polish composers will be played by Madeleine Ravenscroft, pianist; Hilma Linde, contralto, pupil of Mr. Tkach; Marie Shefeluk, violinist, pupil of Harold Ayres.

Mary F. Lehnerts in Recitals and Operatic Performances

Mary Frances Lehnerts, mezzo-soprano, gives a recital at the Brooklyn, N. Y., Academy of Music on the afternoon of Feb. 16 in the Young Artists Series. Miss Lehnerts will be heard on Feb. 20 and 21 in Walter Damrosch's Cyrano, presented by the Philharmonic-Symphony Society in Carnegie Hall with the composer conducting and on Feb. 27 and 28 appears in Rossini's Barber of Seville at the Juilliard Graduate School. Recently she was heard over NBC in Dr. Damrosch's Music Appreciation Hour in excerpts from Carmen.

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New York Concerts

(Continued from page 7)

was a fine accompanist. The audience was warmly receptive.

Segrera, Gorin and Kilenyi Give ORT Benefit

An imposing trio of talents made up the program for the Carnegie Hall concert under the auspices of ORT, with high patronage, on Jan. 29. Carolina Segrera, soprano, made her New York concert debut after singing in opera elsewhere in this country. The attractive artist sang Spanish songs by de Falla and Nin and arias from Messiah, Samson et Dalila and Cavalleria Rusticana, revealing a voice of light charm and stage assurance. Igor Gorin, baritone, sang arias from Andrea Chenier and Verdi's Attila and a group of Russian songs, with sizable tones and dynamic interpretation. Edward Kilenyi, pianist, scored in works by Chopin, Paganini-Liszt and Liszt, his virtuoso attainments being strikingly displayed. Miguel Sandoval was at the piano for the soprano, and Adolph Baller for Mr. Gorin. The audience was large and enthusiastic.

Jussi Bjoerling in Recital Art

His well trained voice and intelligent singing as known from his appearances in opera in New York, made it a foregone conclusion that Jussi Bjoerling would be able to acquit himself creditably also in recital, and that is exactly what took place at his Town Hall concert of Jan. 31.

He displayed full understanding of varied song styles, musical intuition, emotional power, and command of several languages including English. In arias from The Magic Flute, Ballo In Maschera, Gioconda and Carmen (Flower Song, done as an encore), it was expected that Bjoerling would meet every requirement, but he also shone in songs by Brahms, Wolf, Sibelius, all invested with authentic manner and feeling. His nuancing, fluent phrasing and ear-coddling high tones were other outstanding features of the occasion.

However, one would have liked to point out to the recitalist that there are later and more significant songs of American composers than those he chose by Homer Bartlett, Mrs. Beach and Gilbert Spross. Harry Ebert was the none too inspiring piano accompanist.

Yella Pessl and Elsie Houston Give Benefit List

An engaging concert was presented in Town Hall on Feb. 1 by Yella Pessl, virtuoso of the harpsichord, and Elsie Houston, specialist in South American songs. The Little Red Schoolhouse was the beneficiary, and the audience was demonstrative.

After a group of early songs by Miss Houston to harpsichord accompaniment, Miss Pessl contributed a Handel Fantasy and Bach's D major toccata. Some Brazilian Magic Songs by the soprano, in which she accompanied herself on a small native drum, were presented with interpretative understanding. Six Scarlatti sanatas were consummately played by Miss Pessl. Both artists then joined in several Spanish numbers before encores were added.

New Friends Present Winterreise with Lehmann

Featuring the twelfth seasonal concert of the New Friends of Music at Town Hall, Sunday afternoon, Feb. 2, was Schubert's song cycle, Die Winterreise (to poems by Wilhelm Müller) in which Lotte Lehmann shone as the expert interpreter. She infused the music and text with deep understanding and glowing feeling. The atmosphere of the cycle justifies its name, for the prevailing moods are introspection and melancholy. However, Mme. Lehmann shaded her delivery with the endless emotional warmth and tonal variety that are always at her command. Her voice was in glorious estate, and so the enthrallment of her hearers was complete.

The cycle formed the entire program, and was accompanied at the piano in unsurpassable fashion by Paul Ulanowsky.

Brian O'Mara in Tenor Songs

Formerly a specialist in the Gilbert and Sullivan operettas with the famed D'Oyly Carte Opera Company, Brian O'Mara, Irish tenor, graduated to the recital stage Sunday evening, Feb. 2, at Town Hall, where he was greeted by an audience that not only filled the regular seats, but also occupied chairs on the stage.

O'Mara has an essentially lyrical voice of pure timbre and native sweetness, and he handles it with rare intelligence and facile ease. His opening was a group of traditional Irish airs, one of them delivered in the original Gaelic. Wistfulness, sentiment and humor were set forth admirably by the singer, who knows how to extract all the nuances of meaning from his texts.

More thorough musical matter came in the form of some German Lieder, Handel's aria, Ombra mai fu (from the opera Xerxes) and numbers by Franck and Flotow (M'Appari from Martha). O'Mara showed himself as an interpreter of fine feeling and authentic style. Closing the program were selections from Wallace and Gilbert and Sullivan operettas, and some more Irish melodies.

Jules Landé added several violin compositions, played with artistic polish, and contributed obbligatos for the Handel and Franck songs. Richard Malaby was the piano accompanist.

Muriel Rahn Sings

Appearing in Carnegie Chamber Music Hall on the afternoon of Feb. 2, Muriel Rahn, Negro soprano, proved that she is gifted with a noteworthy voice and possesses the ability to hold the interest of an audience throughout a long and difficult program. Miss Rahn should go far. Her interpretations in Italian, German and French numbers were mature and she projected her tones easily. Her best singing was in Gluck's aria, Divinites du Styx, which she sang as an encore. Her singing of Spirituals was done to the evident satisfaction of her audience. Helmut Baerwald was at the piano.

Gronowetter-Finni Recital

Freda Gronowetter, Canadian cellist, and Carolina Finni, American soprano, appeared in a joint recital at the Carnegie Chamber Music Hall on Feb. 2. Miss Gronowetter opened the program with a sound presentation of a sonata in G minor by Eccles. The following Boccherini Concerto in B flat revealed good qualities, but proved somewhat beyond her present capabilities when it came to the final Rondo.

Miss Finni sang with style and displayed a knowledgeable approach to her songs. Her opening group was comprised of the Mozart aria, Porgi Amor from The Marriage of Figaro, Quella fiamma (Marcello) and the traditional Son Come farfalletto.

The remainder of the program included Kol Nidrei of Bruch, and the Beethoven cello Sonata, op. 69, songs by Warren,

(Please turn to page 10)

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—*Schenectady (N. Y.) Gazette*

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New York Concerts

(Continued from page 9)

Sharp and Ilgenfritz and the Bizet aria, Siccome un di from I Pescatori di Perle.

Zina Alvers Bows at Town Hall

Making her debut in Town Hall on Feb. 3, Zina Alvers, Russian mezzo-soprano, disclosed that opera is her forte. The voice is large and full, possessed of warmth and color and she sings with much temperament. Her program included two groups of Lieder, arias by Handel and Meyerbeer and a concluding group of Russian songs. Her encores included the Mon coeur aria from Samson which she presented as the best work of the evening. Walter Taussig was at the piano.

Schipa Returns in Concert to Acclaim Of Carnegie Hall Audience

A stirring reception awaited Tito Schipa when the eminent operatic tenor returned for a Carnegie Hall recital on Feb. 3, after several years' absence. In the interim Mr. Schipa has sung with the San Francisco and Chicago Operas. He soon demonstrated that his command of *bel canto* was as potent as in the past, for his mastery of the long phrase, the fine-spun pianissimo and lyric line were well displayed in a wide-ranging program. This included arias from Le Roi d'Ys, Cilea's L'Arlesiana, Donizetti's L'Elisir d'Amore, with encores in the form of The Dream from Manon, Mozart's Il Mio Tesoro and Where'er You Walk by Handel. Songs by Scarlatti, Martini, Schubert, Hue, Rimsky-Korsakoff and Debussy were avidly applauded.

Alberto Sciaretti played solo groups as well as accompaniments.

HELEN TESCHNER TAS,

from a new studio portrait of the American violinist. Mme. Tas gives a New York recital at Town Hall on March 25, playing works of Bach, Hindemith's Sonata written in 1939, Stravinsky's Suite on themes of Pergolesi and Dohnanyi's Ruralia Hungarica. Mme. Tas will give the Bach sonata in E minor for violin and harpsichord with Ernst Victor Wolff at the latter instrument.

David Nadien in Debut Impressive As Young Artist

Having appeared a few weeks ago as one of the assisting soloists at a Saturday morning program of the Philharmonic-Symphony Society, David Nadien, young violinist, was not entirely unknown when he appeared in debut recital on Feb. 4 in Town Hall. Under the baton of Rudolph Ganz, the youthful player had disclosed notable technical accomplishments and an especial warm, full-blooded tone. These attributes were again manifest as he set forth the pyrotechnical Vitali Chaconne, successfully encompassed the mazes of the Wieniawski concerto and the latter composer's D major polonaise as well as Saint-Saëns' Introduction and Rondo Capriccioso and Bloch's Nigun. Only in the unaccompanied Bach G minor sonata did he falter momentarily. Lukas Foss was the capable associate at the Steinway.

Livingston Gearhart and Virginia Morley Bow

Livingston Gearhart and Virginia Morley, young American duo-pianists, revealed themselves as players of unusual style, sensibility and musicianship when they appeared in recital at the Barbizon-Plaza Concert Hall on Feb. 4.

Throughout the program—a representative and well varied compilation—these young artists displayed a lyric style of great charm and warmth. Their playing of the early Chopin Rondo for two pianos contained all the requisite romanticism and melodic line, while the same lyricism and clean-cut style pervaded the Mozart Sonata in A major in a musicianly performance. The Brahms Variations on a Theme of Haydn was given sound if less impressive treatment, but the Debussy En Blanc et Noir again revealed further notable facets of their art.

The program concluded with a worthwhile composition by Mr. Gearhart, Rhapsody; Waltz by Arensky and a brilliant arrangement by Mr. Gearhart of the Stravinsky Danse Russe. Altogether a most enjoyable and artistic performance. There was a capacity house.

Margaret Speaks at Town Hall

Disclosing impeccable intonation and intelligent musicianship, Margaret Speaks, soprano, long a favorite of radio listeners, came to Town Hall on Feb. 5 and was warmly received by a large audience. Her limpid voice was used with admirable

EUGENIA BUXTON
AMERICAN PIANIST
Personal Representative—DOLORES HAYWARD—Suite 1222, Steinway Hall, New York

Photo by Henri H. Davis

BRUNA CASTAGNA,

Metropolitan Opera contralto for six consecutive seasons, engaged by Floro M. Ugarte, director of the Colon Theatre in Buenos Aires, for next June, July and August, to sing contralto roles of the Italian repertoire. Mme. Castagna came to the Metropolitan with a background of world achievement, having sung in opera and concert in Europe, Egypt, Australia and South America. Early in her career Toscanini placed her at La Scala Opera in Milan, and recently again selected her for the contralto part of the Verdi Requiem and the Missa Solemnis. Last summer she was recalled to the Teatro Municipal in Rio de Janeiro. In the United States her apperances have included those at the Hollywood Bowl, Chicago Opera, Cleveland Opera, the Robin Hood Dell, the Cincinnati Summer Opera and the Lewisohn Stadium in New York.

skill and she sang a varied list with excellent interpretative ability. Lully and Gluck arias prefaced two 18th century airs arranged by Nin, and these were followed by Lieder of Grieg, Marx and Weingartner. Her French group comprised the air of Lia from Debussy's L'Enfant Prodigue and songs of Fauré, Poulenc, Hahn and Fourdrain. The concluding section of English items, by Ernest Charles, Randall Thompson, Paul Nordorff and an arrangement of Comin' through the Rye by Charles Kingsford, was brought to a close with her uncle Oley Speaks' Morning. Alderson Mowbray was an able accompanist. Needless to say, there were numerous encores.

Anna Antoniades Plays

Anna Antoniades, Greek pianist, was heard in recital in Town Hall, Feb. 7. Her program which was a most comprehensive and taxing one opened with the Bach-Busoni Organ Toccata in C major. This was followed by the Appassionata Sonata of Beethoven and the Brahms Variations on a Theme of Paganini, Book I. A well chosen group of Chopin included the Ballade in F major, Impromptu in A flat, two mazurkas, two etudes, and the nocturne in B major.

Miss Antoniades is a brilliant pianist, with splendid understanding of all aspects of her art, and with a mastery of its problems. The qualifications which one feels obliged to make can be traced to a slight exaggeration of technique, and a lack of deep poise in setting forth the musical content. However, this lack of freedom of expression might be traceable to nervousness, for Miss Antoniades is undoubtedly a thoughtful and gifted personality.

Gyorgy Sandor, Pianist, Returns

The Hungarian pianist, Gyorgy Sandor, returned to Carnegie Hall on the evening of Feb. 7 with a substantially built program. The Bach-Busoni Choral Prelude in F minor, a Bach-Liszt Fantasy and Fugue, the Schumann Fantasy, op. 17, a Chopin group, Brahms' Variations and Fugue on a theme by Handel, and a modern group that included Debussy, Chavez, Shostakovitch and Scriabin comprised the printed list.

As with many young artists who have unlimited technique, one noticed a slight tendency toward an over-enthusiastic digital approach, the music being sacrificed in the process. However, this was not the rule but rather the exception, and was mostly evident in the Schumann work. Otherwise Mr. Sandor is an artist and musician of real merit. In the Chopin B minor Etude and in the A flat major Polonaise, he thundered forth at a heroic pace with accuracy and complete dynamic control. Sandor's style is big, and he joys in full sonorities and crashing chordal work. Since, to a large extent, he designed his program to fill those requirements, the result was some exciting playing. A large audience responded enthusiastically.

Signe Sandstrom in Cello Program

Signe Sandstrom gave a cello recital that constituted her debut in the metropolis, at Town Hall on the afternoon of Feb. 8.

The slight, blonde artist, good to look at, handled her instrument and material with excellent effect. Her choice of pieces showed dignified intention and variety of taste. First she played Bach's sonata in D major, outlined clearly in sincere classical style; and other large numbers were Beethoven's variations on the theme of Bei Männern (from Mozart's Magic Flute), and Schubert's Arpeggione sonata. In colorful contrast were Schumann's Adagio and Allegro, and compositions by Fauré, Bloch, Boulanger and Fuleihan. The last named composer stood out with his atmospheric and deftly made works, Statue and Jeu.

Miss Sandstrom has skillful fingers, elastic bowing, and a tone of quality. She scored a real success, aided expertly by Harry Kaufman at the piano.

Deering and MacMillen in Sonatas

Henri Deering, pianist, and Francis MacMillen, violinist, both artists of well earned solo repute, combined their talents on Feb. 8 to give a violin and piano sonata recital that gave obvious delight to an appreciative audience at Town Hall. The Beethoven sonata, op. 30, No. 2, in C minor; the Fauré sonata, op. 13, in A major, and the Brahms sonata, op. 108, in D minor comprised the program. All three were performed with admirable musicianship and sense of style. Though Mr. MacMillen's approach was a bit detached, Mr. Deering had warmth and variety of tonal coloring and excellent structural feeling. There was always a sense of enjoyment and understanding.

(*Please turn to page* 13)

Petrillo Sets March 1 as "Deadline" for Artists to Join A. F. of M.

James C. Petrillo, president of the American Federation of Musicians, has set March 1 as the "final date" before which solo musicians must join his organization, if they wish to play in engagements where union musicians are employed.

Koussevitzky a Citizen

BOSTON.—Serge Koussevitzy, conductor of the Boston Symphony Orchestra and of the Berkshire Festivals, was granted his final citizenship papers. His wife, and his secretary and niece, Olga Naumoff, also received papers.

SALLY HUNTER,

coloratura soprano, with her teacher, Carl Craven of Chicago. Miss Hunter will make her debut in recital in the Young American Artists Series at Curtiss Hall, Chicago under the direction of Charline Marmein early in March.

Sorey Presents Young Talent

Vincent Sorey brought forward many young singers of pronounced talent in Carnegie Chamber Music Hall, New York, Feb. 1, John C. Rossi, tenor, and Floyd Worthington, baritone, leading the contingent. Excerpts from five modern operas were heard, covering solos and ensemble items, sung with excellent style by Nilda Dell, Anne Leitner, Betty Boland, Rose Costa, Mary Little, Adele Calvin and John Gallian. They all showed ambitious effort, and were introduced by Virginia Black of California. Eleonora Milano, classic dancer, was seen and admired in solo-dances, and Maestro Sorey performed discreetly subdued accompaniments. A large audience applauded. W.R.F.

Jean Tennyson Soloist with National Symphony

Jean Tennyson, soprano, will be soloist with the National Symphony Orchestra, Charles O'Connell conducting, in Washington, D. C., Feb. 16.

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For further information address:

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Eastman School of Music, Rochester, New York

Ballet Theatre Open Second New York Season

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the attendant publicity that prefaced last year's inaugural, the Ballet Theatre opened its second New York season on Feb. 11 at the Majestic Theatre. Changes have been made. There is a new conductor—Max Goberman—who is not afraid to look up from his score to catch the dancers' tempi. There is a new orchestra—a smaller unit of capable musicians. For them new orchestrations have been created by such notables as Igor Stravinsky, Benjamin Britten, Vittorio Rieti, Harold Byrns, and Paul Bowles. The locale has been shifted to the Majestic Theatre, which has more of an intimate quality than the larger Center Theatre. All of these factors help improve the external features, while the choreographic standard maintained by the organization continues as high as ever. Which means ballet that can rank with any the world over.

Premiere of 3 Virgins and a Devil

On the opening night, three ballets were given. These included the world premiere of Three Virgins and a Devil, the New York premiere of Gala Performance, and an uncut version of Gizelle with Nana Gollner and Anton Dolin in the leading roles. Three Virgins and a Devil is an allegorical satire choregraphed by Agnes de Mille to the scenario of Ramon Reed and music by Respighi (Antiche Danze ed Arie). The costumes were designed by Motley and the settings by Arne Lundborg after sketches by Miss Harris. Both settings and costumes played an important part toward the success of the work. Agnes de Mille was the priggish virgin, Lucia Chase was the greedy one, and Annabelle Lyon was the lustful one. The story? Well, once upon a time, there were three virgins, a devil, and a youth. . . .

Eugene Loring was the Devil and Jerome Robbins the youth. They and the maidens performed excellently, and seemed to enjoy their roles as much as the audience enjoyed the spectacle.

Gala Performance Amuses

The American premiere, Gala Performance, was another example of the superior invention of its choreographer, Antony Tudor. The action takes place on the stage of "Theatre Royal," where three world-famous ballerinas representing three schools of ballet—French (Karen Conrad), Italian (Nana Gollner) and Russian (Nora Kaye)—are gathered together on a stage for the first time in their careers. There are two scenes; the first is backstage before the performance, and the second is the Gala Performance itself. In the midst of all the comedy there is a profusion of about as much technically expert dancing as is possible to see at one time. Hugh Laing, Antony Tudor, Messrs. Godwin, Kriza, Reed, Robbins, and the Resident Coryphees, Misses Alonso, Bentley, Davidson, Karniloff, Moore, Suarez, Szabova, Valbor, Wilcox and Yeager collaborate beautifully. The music consisted of Paul Baron's orchestral arrangements of the Prokofieff Classical Symphony and First Piano Concerto, with Bert Shefter at the piano. *Décor* and costumes were designed by Nicolas de Molas.

Other Novelties Scheduled

Other ballets on the first week's list were Swan Lake, Jardin aux Lilas, Capricioso, Billy the Kid, The Bluebird, Goyescas, Les Sylphides and Pas de Quatre. With the exception of the three mentioned below, all were familiar to Ballet Theatre devotees.

Capricioso is a Dolin show piece (for virtuosos) dressed in early Italian costumes by Nicolas de Molas, and set to music of Cimarosa orchestrated by Paul Bowles. Billy the Kid, Eugene Loring's American dance drama, was first given a few years ago by the Ballet Caravan. The present performance featured a specially revised score by Aaron Copland, with sets and costumes by Jared French. It still maintains its position as the most vital American work in its form produced to date, but suffers from inadequate lighting in the present production. Pas de Quatre is a work prompted by the famous A. E. Chalon lithograph of the great nineteenth-century dancers, Taglioni (Nana Gollner), Cerrito (Katherine Sergova), Grisi (Alicia Alonso), and Grahn (Nina Stroganova). This is one of Anton Dolin's most artistic creations for Ballet Theatre. The music was a Leighton Lucas transcription of selections by Cesare Pugni, orchestrated by Paul Bowles.

Much has already been written about the calibre of the Ballet Theatre soloists and the exceptional ensemble work of the corps de ballet. But individual members of the ensemble are beginning to command attention. The fine legato feeling in the dancing of Virginia Wilcox was particularly noticeable in Giselle on the opening night. There is a smooth quality that can always be associated with the work of Charles Dickson and Jerome Robbins turns in a dexterous performance at all times. The newer soloists, Alicia Alonso, Nora Kaye and Leon Danielian are all growing artistically as well as technically. But, why don't we see more of Karen Conrad?

ATTY VAN DEN BERG Photo by Fritz Henle

in Wooden Spoon, an original dance creation from a Bruegel painting seen in Miss van den Berg's recent New York recital.

OTHER DANCE RECITALS

Benjamin Zemach and his group, on Feb. 2 and 9, offered a choral pantomime, Biblical, traditional and folk dances at the Y.M.H.A. Dance Theatre.

That Mr. Zemach has a profound knowledge of his art and subjects he portrays, there is no doubt. His choreography is extremely lyrical, but possesses a dramatic punch similar to that of the Jooss school. The two lighter dances in the first part of the program, in contrast to the serious traditional and Biblical dances, were exceptionally well received. They included Tanz, Meidley, Tanz, in which Freda Dova emerged as a most delightful soloist. This was followed by Wedding Suite, a short ballet in three parts that turned out to be an ingenious and tremendously funny bit of composition. The Bride and Bridegroom were danced by Freda Dova and Aquiba Kiok respectively, while Rae Andors, Katya Delakova, Saide Gerard, Eva Meyer, Leon Rubin, Lillian Weinberg, Ben Weiss, and Benjamin Zemach were the guests and relatives.

The second half of the program was given over to Benyomen the Third, a choral pantomime based on folk themes. It is an impressive, full-length work in two scenes. As in all of Mr. Zemach's work, the ideas and movement flowed on gracefully. The chorus was under the direction of Max Helfman. Saul Meisels, tenor soloist, Helen Lanfer, pianist, and Nat Lichtman, who had charge of the sets and costumes, all played an important part toward the artistic success.

* * *

Full length solo recials were given by Felicia Sorel at the Dance Gallery on Feb. 3, 4, and 5. The dances, covering a wide range of subject matter, disclosed the artist's versatility. On the programs were a Mexican Suite (accompanied by native songs and music played and sung by Wallace House, a Shakespearean Suite, four dances to Blues Poems by Langston Hughes, Frankie and Johnny, and a special arrangement of the St. Louis Blues by Herbert Kingsley. The latter also sang and played all of the modern American numbers. The Blues Poems were a direct contrast, being vivacious, rhythmic and enjoyably low-brow when necessary. The Gypsy was the demanded encore. For the effective costuming, credit must go to Forrest Thayer, Jr.

* * *

Tashamira made her first New York appearance in several years at the newly renovated Carnegie Chamber Music Hall. The program included a group of Impressions of Negro Spirituals, dances of Miss Tashamira's native Jugoslavia, and some individual creations. By virtue of a very lyric quality, Miss Tashamira managed to get an abundance of color in her compositions. Especially arousing were the Impressions of Negro Spirituals. The artist acknowledged the large audience's approval by adding a Native Handkerchief number. Lehman Goodman supplied excellent piano accompaniments despite the handicap of not being able to see the dancer. Desha designed the costumes.

Miss Tashamira was scheduled to leave for Puerto Rico on Feb. 13.

* * *

Helen Tamaris and her group gave a performance in their comfortable studio theatre on Feb. 9. The program included Nine Negro Spirituals, Song of Today, As in a Dream, and Floor Show. The Negro Spirituals were beautifully composed, vital in content, and were performed with distinction. The weak spot of the evening was the Floor Show, a work that is in no way worthy of Miss Tamaris' talents, but it did provide an outlet for Ida Little's aptitude for comedy.

Genevieve Pitot arranged the music.

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Photo by J. W. Horton

EMANUEL FEUERMANN GREETED

by Harry Friedgut, managing director of the Griffith Music Foundation, Newark, N. J. (right).

(*Continued from page* 11)

Feuermann and Hirsh in Beethoven List with New Friends

An all-Beethoven program was played by Emanuel Feuermann, cellist, and Albert Hirsh, pianist, at the New Friends of Music concert on Feb. 9. Two sets of variations, on Mozart's Eine Mädchen oder Weibchen and Bei Männern welche Liebe fühlen, and the sonatas in F major and D major made up the first of two such lists which these artists will offer. Mr. Feuermann's exquisitely sensitive musicianship and smooth technical command were displayed in distinguished fashion throughout this extremely taxing list. The interpretative sobriety of his style was also much in evidence. Mr. Hirsh revealed a bell-like tone and immaculate musicianship in his difficult task at the piano.

Marthe Servine Plays Own Works

In a program of her own works, with the Roth Quartet assisting, Marthe Servine made her first New York appearance in some years when she came to Town Hall on the afternoon of Feb. 9. In addition to two quintets for piano and strings, the composer also participated in her sonata for violin and piano with Feri Roth as associate. The ensemble numbers, one in E flat entitled Spring and the other in B flat showed post-romantic influences. All three works were somewhat similar in style and the manner of their writing disclosed considerable instrumental skill and knowledge of form. Nor were they devoid of lyricism. The sonata proved somewhat expansive. The players joined the composer in well-integrated readings and played with understanding of the numbers.

Ossy Renardy Premieres Blatt Work

Ossy Renardy, young and capable violinist, for his Carnegie Hall recital on Feb. 10 had the assistance of 14 wind instruments in presenting the first performance here of a concerto by Joseph Blatt. The players were members of the New Friends of Music Orchestra and the composer conducted. The work follows the classic style in form but is extremely modern in manner of expression. There are numerous opportunities of violinistic pyrotechnics and admixed rhythms which are extremely intricate. Mr. Renardy seemed fully competent to meet the demands of the composer although the performance was far from satisfying. With Walter Robert at the piano, he was also heard in the Brahms sonata movement, Schubert's A minor sonata, the Mendelssohn concerto and other items of Ernst and Handel-Thomson, all played with technical skill. The large audience warmly applauded his work.

Marilyn Meyer Reappears

Marilyn Meyer, young pianist, who made her debut last season, was heard again in Town Hall on the afternoon of Feb. 2. She played the Bach-Siloti Prelude in E minor, Scarlatti's sonata in A major, Beethoven's sonata in E flat major, Chopin's sonata in B flat minor, and shorter pieces with much of the clarity, power and surety shown at her earlier appearance. She erred at times in overstress of purely mechanical factors, but her knowledge of musical phrase and structure promised further widening of her interpretative powers. The audience was a receptive one.

Eastman School of Music Groups Appear

ROCHESTER, N. Y.—Two major organizations of the Eastman School of Music presented concerts in the Eastman Theatre of the University of Rochester recently. The Senior Symphony Orchestra conducted by Dr. Paul White played Lenore Overture No. 3 by Beethoven, Symphony No. 3 by Brahms, and Strauss' youthful tone poem, Don Juan. The Strauss work was given a particularly brilliant performance by the youthful musicians. The Symphony Band under Frederick Fennell made its second appearance of the season in a varied program of transcriptions for symphonic band of compositions by Rossini, Schubert, Bizet, Weinberger, and others.

Fourth in the series of Kilbourn Hall Chamber music concerts was given by the Belgian Piano String Quartet, who performed quartets by Mozart, Schumann, and Fauré. It was in the last work that they achieved their finest performance of the evening. L. F.

Ernesto Berúmen in Recitals

Ernesto Berúmen, pianist, after an absence from the concert stage of three years, made his reappearance on Jan. 30 in a program before the Nutley, N. J., Woman's Club. Feb. 5 he gave a recital for the Darien Community Club, Darien, Conn. Mr. Berúmen's program, which he is playing in Havana in March, includes works by Bach-Liszt, Schumann, Debussy, Chevillard, Mompu, de Falla and Granados.

Cincinnati Postpones Festival

CINCINNATI, O.—Announcement that the Biennial May Festival will not be held here this year for the first time since 1873 has been made by J. Herman Thuman, secretary and manager of the Festival Association. The decision was ascribed to "the state of the world and the nation," which, it was believed, would make a deficit possible.

Robeson to Be Soloist with Bridgeport Club

Paul Robeson, who is touring the Mid West during February, will also concertize next month, one of his dates being with the Dartmouth University Glee Club in the new Klein Memorial in Bridgeport, Conn., March 27. A presentation of Ballad for Americans will be a feature of this concert, which will be under the auspices of the Exchange Club of Bridgeport.

Photo by Lomax Studio

Mrs. H. H. A. Beach

Mrs. Beach's Works Heard

A program of compositions by Mrs. H. H. A. Beach was presented by a choir of 32 voices and assisting quartet at a Service of Music at Calvary Episcopal Church, New York on Jan. 26. The numbers included her Canticle of the Sun, Benedictus in A flat and Deus Miseratur. Soloists were Rea Zimmerman, soprano; Lodema Legg, contralto; Lucius Metz, tenor; and George Headley, baritone.

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NEW YORK FEBRUARY 15, 1941 No. 3029

Welcome and Unwelcome Visitors

We are receiving more comment on the refugee musician situation, this time as the upshoot of the viewpoints expressed in letters on this page in the Booking Issue, and in the articles by Lazare Saminsky and Douglas Moore in the same number.

The discerning Saminsky with his unquenchable eagerness for impartial evaluation, perhaps best summarizes the matter as far as the composer is concerned thus: "Need one win the Battle of Yorktown to get himself into American life?"

In his cool appraisal of some of the newer composers this ardent friend of native creative talent reminds us that in our estimates of these men we must be careful to differentiate between general basic faults and the marginal shortcomings.

"Must we not concede," he asks, "that if this land holds plenty of mediocre musicians, some of whom call themselves composers; if this land does not need to import non-entities, least of all to glorify them, that there is surely a place in our musical life for valuable musicians, fine craftsmen and intellectuals of a high mark?" Again: "If a race or a nation or a culture has not the stamina to swallow alien corn and digest it in the collective mind, it surely has no creative future."

Douglas Moore points out that the problem of musical emigres presents a challenge to our musical culture which "must be solved in a spirit of tolerance and generosity, and solved without delay." Explaining that the American musician has had a fight to establish himself in his own country, Prof. Moore continues: "We have been confronted with many handicaps, the disbelief in our own destiny as a musical nation until recently so widely held, the snobbish insistences upon European labels as a mark of proficiency, the apathy of the public."

It becomes obvious that the newcomers need more than such labels: sympathy, understanding and knowledge of American cultural ideals, and the American free spirit, will be better passports for the newcomers than any impedimenta of academic rigidity, stuffy scholasticism and high-sounding musical degrees and decorations.

To paraphrase a former President Roosevelt: We do not want our country to become simply a musical boarding-house.

—o—

American Opera Again to the Fore

Although our two leading operatic institutions have been remiss in such services this season, other groups have been coming forward in recent weeks with American stage works of considerable variety and interest.

Philadelphia has assumed again the role of a center of lyric productions by the native muse. The Philadelphia Opera Company, although it recently declared no American opera offered in its competition was worthy of the prize, has nevertheless in recent weeks produced Gian-Carlo Menotti's The Old Maid and the Thief, which was commissioned for radio production, but had never been seen on the stage.

The Academy of Vocal Arts commissioned and produced Paul Nordoff's one-act opera, The Masterpiece.

The Matinee Musical Club of that city also gave an intimate production of a one-act opera by Robert Elmore.

In Hartford, Conn., also, was recently heard an opera by George Kleinsinger.

Perhaps the most spectacular of such performances by a New York organization this season was Walter Damrosch's conducting of a concert version of his Cyrano, newly revised, with the Philharmonic-Symphony Orchestra and assisting soloists.

In the theatre, Broadway saw special performances of Marc Blitzstein's No for an Answer.

Cartoon by Farlow

"Now, Chauncey, $500 is little enough. Think of your insomnia—you say ultra-modern concerts put you to sleep and here's a whole season's subscription!"

Vittorio Giannini's Blennerhasset, commissioned in 1939 by the CBS Workshop and premiered on the air at that time under Howard Barlow, was produced last April by the Student Club of the Institute of Musical Art under the composer's baton.

We should perhaps not leave out of the accounting the very considerable production of ballet scores by American composers, in line with the resurgence of this art form in the last two seasons. The present series of the Ballet Theatre in New York is offering Billy the Kid, with score by Aaron Copland; The Great American Goof, music by Paul Brant; and Quintet, by Raymond Scott; while Martha Graham and her company are doing Every Soul Is a Circus, the score of which was commissioned from Paul Nordoff. Countless other composers of this country have contributed numbers to dance programs.

One should mention that a new school of musical plays seems to have shouldered aside the formerly popular operetta. It seems likely that the future will see more experimentation in this field. Symptomatic is the recent announcement of the League of Composer's National Committee that it plans to launch a nationwide movement for production of plays with music by means of "little opera" companies in many cities.

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VARIATIONS

By Leonard Liebling

Ernest Newman in the latest volume of his life of Wagner, discusses the composer's possible Jewish paternity and claims to have new evidence proving that Ludwig Geyer was the real father.

Newman's chief arguments are two: the fact that the infant Richard was not baptized until nearly three months after birth, and that just before then mother Johanna and the new-born made a journey from Leipzig to Teplitz in order to visit Geyer there. The trip was a long and arduous one with roundabout travelling because Napoleon's armies were occupying a large stretch of Saxony. Newman infers that Friedrich (Johanna's husband) probably had discovered his wife's infidelity and told her to take her latest offspring to its true father. Otherwise, asks the author, why should she have gone away at such a time to see Geyer?

The matter of the delayed baptism might be easily explained by the fact that the Leipzig of the Spring and Summer of 1813 was a greatly disordered and confused place, with houses and avenues ruined, dead bodies of men and horses in the streets, and all local administrative activities in the hands of Napoleon's appointees. By the way, one of them was Friedrich Wagner himself, advanced from the post of police actuary to that of chief of the department. Doubtless he was kept constantly busy, perhaps too busy to take time off for a mere baptism.

Furthermore, Friedrich and Geyer had been close friends since 1801 and nothing authentic ever has come to light to show that the relationship suffered any breach. In fact, one account reports that "their evening chats would last so long that it was quite late at night before the older man could return to his official papers." If Johanna and Ludwig fell in love at all before Friedrich's death, it might have been as early as 1809 when Geyer painted her portrait, that of "a woman in the full bloom of youth (just turned thirty) with finely-moulded features, the jaunty cap with band beneath the chin, her favorite wear, so admirably setting off the perfect oval of her face." (Glasenapp's "Das Leben Richard Wagner's," in the William Ashton Ellis translation.)

✦ ✦ ✦

Some of the American newspapers, playing up the Newman "evidence," seem to regard Wagner's possible Jewish blood as a brand new theory, but it was gossiped about plentifully throughout most of Wagner's later life. Otto Bournet wrote a 72-page book on the subject early in this century, and gave some plausible facts to support the idea that Geyer was the father of Richard, who until his ninth year was known as Richard Geyer. Friedrich died about six months after the boy's birth and the mother married Geyer some nine months after she became a widow. Richard was devoted to Geyer and later wrote cynically about Father Friedrich. Geyer was a gifted actor, painter, poet, singer, dramatist, and friend of Weber. Supporters of the Newman theory naturally ask themselves from whom it is likelier that Richard inherited his versatile talents, Friedrich or Ludwig?

Also it is an old story that in a letter written to his sister Caecelie (Jan. 14, 1870) Richard wrote about "our father Geyer," who by marrying the widow and taking on the support of the seven children, "seemingly believed he was atoning for a guilt." For a while, a portrait of Geyer hung at Villa Wahnfried in Bayreuth beside that of Johanna, but as Wagner grew older he became more and more vehement in denying that he had any Jewish blood; and all the later intimate friends of the composer and his wife (Cosima) knew that both were violently anti-Semitic. (And who so anti-Semitic as an anti-Semitic Semite?) Visitors to Wahnfried (among whom was my father) often have quoted Wagner's scathing remarks about prominent Jews of the day. Then there was the famous pamphlet written by him, Das Judenthum in der Musik. And his incessant jibes at Mendelssohn and Meyerbeer, the latter his one time benefactor. When Nietzsche fell out with Wagner, he could think of no more effective way to rile him than to write that he lived for a while in the ghetto quarter of Leipzig, and that "his father was a stage-player named Geyer. A Geyer is almost an Adler (Eagle)—Geyer and Adler are both names of Jewish families." Nietzsche continued: "Was Wagner German at all? We have some reason for asking this. It is difficult to discern in him any German trait whatsoever. Being a great learner, he has learned to imitate music that is German—that is all. His character itself is in opposition to what has hitherto been regarded as German—not to speak of the German musician!"

✦ ✦ ✦

Opponents of the Wagner-Geyer blood relationship hypothesis point to Wagner's resemblance to his older brother, and to their uncle Adolph, brother of Friedrich. Still others claim that the Geyers never were Jews, that they date back to the early 17th century, to Benjamin Geyer, town musician in Eisleben, and that most of his descendants were Protestant Christian Cantors.

The late James Huneker wrote on the Geyer subject in several of his books, and took various viewpoints at different times. However, I often discussed the matter with him, and at least in his latest years he seemed firmly convinced that Geyer was partly Jewish and the undoubted father of Richard. More than once I heard him say (and he adored saying the unexpected) that the melodies of the Rhine Maidens, the Liebestod, Siegfried's Funeral March, and many other Wagner themes, to say nothing of his lush harmonies and ornate orchestral colorings, are distinctly Jewish, almost ritualistic sometimes in sequences. Jim even sang in execrable voice some of the ancient Hebrew tunes and dwelt on something of a resemblance between the beginnings of the Liebestod and the Kol Nidrei.

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Just a few more reflections: In the early Summer of 1813, according to Glasenapp-Ellis (Vol. I, page 51) it was Geyer himself who proposed that he and the Wagners (then vacationing at Stötterich) take a trip to Teplitz, but nothing came of it because Friedrich had to hasten back to work in Leipzig, Is it not possible that, unwilling to deprive Johanna of the excursion, the husband allowed her to go alone to Teplitz, and to take along the nursing child Richard?

Between the birth of Ottilie (one of Friedrich's daughters) and the conception of Richard there was a gap of seventeen months, i.e., from March 14, 1811, to the middle of August, 1812. It is an established fact that Geyer became a member of the Wagner household in 1812! He married Johanna on August 14 or 28, 1814. Six months later the offspring of this union was Caecelie, born February 26, 1815. Therefore Johanna's widowhood lasted just nine months, the period which, according to German law, had to elapse before re-marriage, but six months after the death of her husband, if not earlier, she had yielded to Geyer. Remember that Richard's first birthday was May 22, 1813.

Nietzsche insisted that when he saw the original copy of Wagner's autobiography, the opening pages contained direct admissions that Geyer was Richard's father. There was no such acknowledgment in the published version, and insiders who professed to know the facts insisted that Cosima had deleted the offending passages.

"Little Richard was the special object of alike his mother's and his stepfather's affection." (Glasenapp.) When Geyer lay dying in 1821, Richard had to divert him by showing what he had learned to play on the piano, "*Ub' immer Treu und Redlichkeit,*" and the Jungfernkranz from friend Weber's Freischütz, which had just triumphed in Berlin. Wagner told later that in the adjoining room he heard the sick man murmur to the mother, "Has he a possible talent for music?"

Early on the day of Geyer's death, Johanna went into the nursery with a word for each of the children. To Richard she said, "Of you he would like to make something."

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And there you have the connective data about the whole thing. What does it all matter anyway? The question never will be definitely settled, and it means nothing so far as Wagner's music is concerned. The only value to establishing Wagner's part-Judaism, might be to enable the world to have at least one good joke on Hitler and Goebbels.

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A new era in program making may be dawning. It started in Boston with a concert given by Szigeti, Benny Goodman and Mr. and Mrs. Bartok (Aaron Richmond Series) and the musical part of the city was much excited by the attached list:

Violin and Piano Sonata	Mozart
Clarinet Rhapsody	Debussy
Blanc et Noir (for two pianos)	Debussy
Violin and Piano Sonata	Debussy
Violin and Piano Rhapsody	Bartok
Contrasts (clarinet, violin and piano)	Bartok

✦ ✦ ✦

Some musicians discussing the present-day crop of songs centered their talk on a certain composer. "I think," offered one of the group, "that his songs will live after him."

"I don't know if they'll live after him," quipped soprano Genevieve Rowe, "but they certainly lived before him."

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There's no escaping the influence of these mechanized days—not even in music criticism. For instance, we find Pitts Sanborn writing (World-Telegram, Jan. 20) about Bruno Walter's conducting of Beethoven's Eroica with the Philharmonic: "The victory chant of the finale came off brilliantly without blowing the fuses out." Then too we have an unsigned critic saying in The Sun of January 21: "Shura Cherkassky raced through Guion's Arkansas Traveller at a speed to suggest that the voyager had exchanged a day coach for the controls of a highspeed airplane."

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But Olin quite bowled me over with his remark (Times, Jan. 21) about Cherkassky's performance of Balakireff's Islamey Fantasie: "No one should play it unless he play it like a dancing dervish."

If Cherkassky follows the suggestion, he is sure to create a sensation, for memory seems to recall that the authentic Islamitic dervishes, belted with rows of jangling shells, traditionally howl, whirl, cut themselves with knives, and eat live coals, glass and serpents. *Bon appetit,* Shura.

Messrs. Huber and Barlow are "doing things," musically, down in Baltimore. After giving the orchestral personnel a generous shot in the arm of new blood, they have made arrangements to have each public performance of the Baltimore Symphony Orchestra recorded. After the audience has left the Lyric, the recording is then played back on the loud-speaker system for the men to hear. And the programs are bristling with "first times", especially by Americans.

Incidentally, Mr. B. was recently the guest of honor at one of the Saturday luncheons by the Baltimore Music Club and rather shocked the ladies assembled by "letting down his hair" (which is more than your Simon can do!) Mr. B. proceeded to lay out the current blind fondness for refugees, many of whom, he declared, were vastly inferior to our native musicians. He deplored the habit of not paying home-town artists and asked those present if they ever got in a taxi-cab and told the driver on leaving, "I won't pay you this time but if I ever need you again, I'll pay you then!"

More power to you, Howard, and keep that hair down!

* * *

Falling chairs fail to affect a baton when it is surcharged with Johann Sebastian Bach, it was proved the other evening in Town Hall. The Bach Circle of New York was summoned to its individual feet by Conductor Robert Hufstader, whose baton was poised, ready to start the Great Cantor's first mass. Modern gowns, however, and modern chairs do not always agree and, with a great clatter, the chair of one of the sopranos toppled to the floor.

A well-bred titter came from the audience. Chorus and conductor never batted an eye at the upset. And when the audience took its cue from the attitude of the leader and singers, the Mass went on.

* * *

Mrs. Irl Allison entertained at tea at the New York headquarters of the National Guild of Piano Teachers on Jan. 26. Among her many guests were Hazel Griggs, Mr. and Mrs. Richard McClanahan, Mrs. Carl Roeder, Felice Haubiel, Helen Schafmeister, Ralph Tapp, Jeannette Hart and Charles Harmon.

* * *

Fritz Mahler, conductor of the NYA Symphony Orchestra, and Pauline Koner, dancer, entertained at a cocktail party on Feb. 1. Among the prominent guests were James Fassett of the Columbia Broadcasting System; Stanley L. Stevens, director National Youth Administration; Ted Cott, producer of So You Think You Know Music; Albert Morini, concert manager; Henry Brant, composer, and Robert Hufstader, conductor of the Bach Circle and assistant conductor of the NYA Symphony Orchestra.

I See That

Francis Aranyi, violinist, will appear in recital in Chicago at Kimball Hall, Feb. 18.

* * *

William Gephart, baritone, winner in the MacDowell Club Young Artists Contest, gave a recital at the club on Jan. 23.

* * *

Otto Herz, pianist, has had a very active season having been on tour with Zino Francescatti, Jan Kiepura, Jean Tennyson and Alexander Sved.

* * *

Robert Goldsand, pianist, will be heard in recitals in New Rochelle, for the Bohemians and the Colony Club, New York on Feb. 2, 3 and 4.

* * *

Walter Graaf, Viennese baritone, took part in several performances of Hansel and Gretel, under the direction of Kurt Adler, in Manhattan and Brooklyn, singing the role of the father.

* * *

The Southernaires Quartet will be presented in Town Hall on March 9 by the Musical Artists Bureau, with Anne Wiggins Brown, as assisting Artist.

* * *

Roman Totenberg, violinist, recently gave a recital at the Hotchkiss School, Lakeville. He will be soloist with the New Friends of Music Orchestra on March 16 in Town Hall, New York.

* * *

May Crawford, coloratura soprano, was soloist with the Monarch Symphonie Band in Brooklyn, N. Y., on Feb. 2.

* * *

Ernest Carter's opera, The Blonde Donna, is scheduled for three performances in May, in Riverside, Calif., by the Riverside Opera Association under the direction of Marcella Craft; the composer will attend.

* * *

Flora Mora, pianist and teacher, founder of Conservatoire Granados, Havana, Cuba, is pictured in El Crisol of Feb. 1, in connection with her newly published book, La Musica y la Humanidad.

* * *

Dorothy Bacon, contralto, was soloist with the Indianapolis Männerchor on Feb. 8.

* * *

George Perkins Raymond, tenor, following a sojourn in Florida, resumes his spring engagements on March 21 with an appearance in New York.

* * *

John Carter, Metropolitan Opera tenor, during a tour of the Middle West will be soloist with the Tri-City Symphony Orchestra, Davenport, Ia., March 16.

* * *

Dorothy Crawford's annual transcontinental tour in her Original Character Sketches brought her to Weston, W. Va., Feb. 4 and to Grove City, Penna., Feb. 7.

* * *

Richard Crooks, tenor of the Metropolitan, after completing a tour of the Pacific Coast, includes among his engagements on the way back East a recital in Albuquerque, N. M., Feb. 19.

* * *

Emery Darcy, tenor of the Metropolitan Opera, was one of the soloists in a concert at the Yorkville Casino, New York, on Jan. 26 for the benefit of Hungarian children.

Juilliard Graduate School to Hold Opera Contest

Oscar Wagner, dean of the Juilliard Graduate School, announces that the Juilliard School of Music will hold a competition for the production of an opera composed by an American. Heretofore the Juilliard competitions have involved only the publication of orchestral works by Americans. This will continue as usual, and the opera production competition will be added.

If a suitable opera is found, it will be produced in the Juilliard School of Music theatre by the Opera Department. The scenery will be designed by the class in stagecraft, which Frederick J. Kiesler conducts at the Graduate School in collaboration with Columbia University. The sets will be built under Mr. Kiesler's direction at the school as part of the classwork. The stage direction will be by Alfredo Valenti and Albert Stoessel will conduct.

To be eligible for the competition the following requirements must be met:

1. The composer must be an American citizen (native or naturalized).
2. The opera may be full length, or only one act, and the libretto should be in English.
3. It must be practical from the following standpoints:

(a) Production. It should be of modest proportions, suitable for performance in theatres not especially constructed for operatic production. It should lend itself to simple staging and not require too many different sets.

(b) Scoring: It should be playable by an orchestra of 30 to 50 players, and should not call for rarely-used instruments.

4. The composer should control copyright and the production rights of the music and libretto.

Scores should be sent to Oscar Wagner, Dean, Juilliard Graduate School, New York City. They will be accepted until April 1, 1941.

New School Chorus Led by Jascha Horenstein

Training in ear training and sight-singing is being given the chorus of the New School for Social Research, conducted by Jascha Horenstein, former Berlin and Düsseldorf conductor. The program for the chorus covers pre-Bach, contemporary composers and American folksongs. The chorus meets Friday.

NEW YORK CONCERTS

A—afternoon; E—evening.

Saturday, Feb. 15
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Gary Graffman, pianist, Town Hall (A)

Sunday, Feb. 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Vivian Rivkin, pianist, Town Hall (A)
Marie W. Radamsky, soprano, Carnegie Chamber Hall (A)
New Friends of Music (Emanuel Feuermann, cellist, Franz Rupp, pianist), Town Hall, 5:30
Roger Aubert, pianist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 17
Philharmonic-Symphony Society (Young Peoples' Concert), Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Emanuel Vardi, violinist, Town Hall (E)

Tuesday, Feb. 18
Nathan Milstein, violinist, Carnegie Hall (E)
Christopher Hayes, songs, Carnegie Chamber Hall (E)
Roland Hayes, tenor, Town Hall (E)

Wednesday, Feb. 19
Marvel Biddle, soprano, Town Hall (E)
Claudio Arrau, pianist, Carnegie Hall (E)
Suzanne Robinson, soprano, Carnegie Chamber Hall (E)

Thursday, Feb. 20
Philharmonic-Symphony Society, Carnegie Hall (E)
Marjorie McClung, soprano, Town Hall (E)

Friday, Feb. 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Carnegie Hall (E)
Chamber Music Guild, Town Hall (E)

Saturday, Feb. 22
Guiomar Novaes, pianist, Town Hall (A)
National Broadcasting Company Orchestra, Carnegie Hall (E)
People's Philharmonic Choral Society, Town Hall (E)

Sunday, Feb. 23
Sidor Belarsky, bass, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Alexander Kipnis and Galimir Quartet), Town Hall 5:30
David Zacharin, cellist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Feb. 24
Pierre Luboshutz and Genia Nemenoff, duo-pianists, Carnegie Hall (E)
Gardner Jencks, pianist, Town Hall (E)

Tuesday, Feb. 25
Thomas Richner, pianist, Town Hall (A)
Selma Kramer, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Feb. 26
New Friends of Music Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (E)

Thursday, Feb. 27
Helen Alexander, soprano, Town Hall (A)
Povla Frijsh, songs, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Feb. 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Julius Grossman, pianist, Carnegie Chamber Hall (E)
Victor Roche, tenor, Town Hall (E)

Saturday, March 1
Clara Rabinovitch, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (A)
New Friends of Music (Kolisch Quartet and William Horne, tenor), Town Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 3
Bach Circle of New York, Town Hall (E)
Max Rosen, violinist, Carnegie Hall (E)

Tuesday, March 4
Fordham University Glee Club, Town Hall (E)
Sol Kaplan, pianist, Carnegie Hall (E)

Wednesday, March 5
Herbert Janssen, baritone, Town Hall (E)

Thursday, March 6
Ada Belle Files, contralto, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 7
Philharmonic-Symphony Society, Carnegie Hall (A)
Saida Knox, contralto, Town Hall (E)

Saturday, March 8
Josef Hofmann, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Williams College Glee Club, Town Hall (E)

Sunday, March 9
Therese Ramstein, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Tom Waring, baritone, Carnegie Chamber Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Southernaires and Anne W. Brown, soprano, Town Hall 5:30
American Ballad Singers, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, March 10
Lina Pagliughi, soprano, Jan Peerce, Tenor, Carnegie Hall (E)
Martha Lipton, contralto, Town Hall (E)

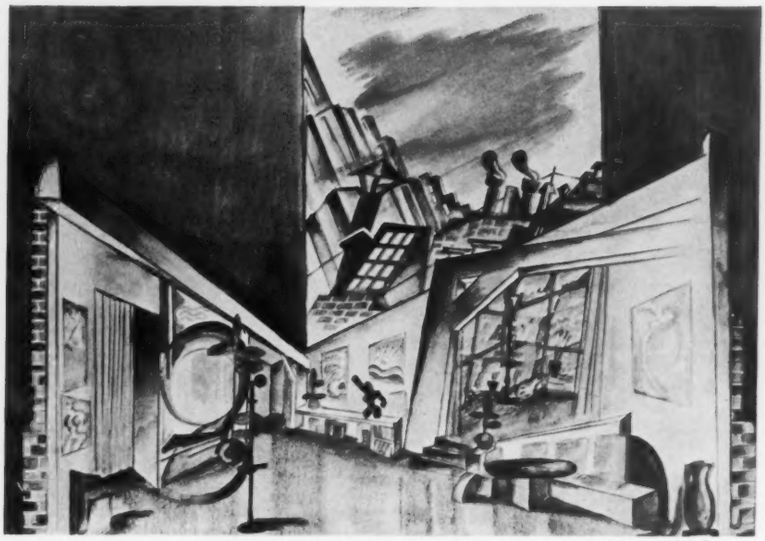
Tuesday, March 11
Philadelphia Orchestra, Carnegie Hall (E)
Laura Dubman, pianist, Town Hall (E)

Wednesday, March 12
Philharmonic-Symphony Society, Carnegie Hall (E)
Lotte Lehmann, soprano, Town Hall (E)

Thursday, March 13
Boston Symphony Orchestra, Carnegie Hall (E)
Otto Cesana Orchestra, Town Hall (E)

Friday, March 14
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Raieff, pianist, Town Hall (E)
Don Cossack Chorus, Carnegie Hall (E)

Saturday, March 15
Boston Symphony Orchestra, Carnegie Hall (A)
Poultney Male Chorus, Town Hall (E)



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SETTING FOR THE MASTERPIECE,

Paul Nordoff's one-act opera, scenery designed by H. A. Condell. The world premiere was presented on Jan. 24 by the Academy of Vocal Arts, Philadelphia, which had commissioned the work.

REVERSING THE USUAL PROCEDURE,

William Primrose, violist, plays the piano while Alec Templeton, pianist-composer, gives a viola solo at a party in the latter's New York apartment.

Richard Copley Management Presenting Artists

Feb. 19 brings the first of four programs in the Roth Quartet subscription series to be given in Hubbard Auditorium of the Manhattan School of Music, New York.

Ada Belle Files will be heard in a song recital at Town Hall, March 6, with Walter Golde at the piano.

Sol Kaplan, pianist, appears in recital at Carnegie Hall, March 4. The young Philadelphian spent the summer in California completing his second piano concerto and a quintet for piano and strings which was performed recently in Los Angeles. One of his shorter compositions will be included in the forthcoming recital.

Benno Rabinof is back from a southern tour and gave a violin recital recently at Houghton College.

Viola Silva will be contralto soloist in the Back B. Minor Mass in St. Louis, May 10, under the direction of William Heyne.

Irra Petina will make a flying trip from the Metropolitan Opera to Lynchburg, Va., for a concert Feb. 25.

The foregoing artists are all under Concert Management Richard Copley.

VERNE Q. POWELL

Verne Q. Powell Creates Flutes for Major Orchestras

BOSTON.—Verne Q. Powell, maker of flutes, could boast, if he desired, of having at least one of his instruments in practically every major orchestra. The Boston, Philadelphia, Rochester and NBC orchestras are 100 per cent in Powell flutes, he said.

The best flute he has made, Mr. Powell insisted, was a small shepherd's variety fashioned from a bamboo fishing pole at the suggestion of Dr. Thompson Stone, conductor of the Handel and Haydn Society, for a performance of Messiah.

SUSE BYK

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National Folk Festival for Washington

National Folk Festival will be held in Washington, D. C., on May 1, 2 and 3, 1941, under the sponsorship of the Washington Post Folk Festival Association. This will be the eighth consecutive presentation of the Festival, which since 1934 has been held in St. Louis, Chattanooga, Dallas, Chicago, and (for the last three years) in Washington. The organization has striven to bring together the varied racial groups of the United States and "crystallize consciousness of this country's folk art."

Thomson Work to Be Heard

Virgil Thomson, composer-critic, was a guest when the NYA Orchestra, conducted by Fritz Mahler, presented a suite from his ballet, Filling Station, over WNYC. Mr. Mahler, in these Sunday programs, has also played works of Roy Harris and Albert Stoessel with the composers attending.

Teaneck Symphony Heard in New Scores

TEANECK, N. J.—The initial concert of the Teaneck Symphony Society was given in the Teaneck High School Auditorium with Otto K. Radl conducting and Anton Bilotti, piano soloist. The orchestra was first heard in Mortimer Wilson's "scenic fantasy," My Country, followed by a well-balanced reading of the Brahms first symphony. Bilotti played the solo part in his own Concerto for piano and orchestra, a work cast in the Romantic spirit and containing many passages of great lyrical beauty. This work is deserving of many more hearings. Jaromir Weinberger was represented by his suite, Legend of Sleepy Hollow, in its first metropolitan performance. Mr. Weinberger was called upon the stage to share the hearty applause. The concert closed with Ferde Grofé's On the Trail from his Grand Canyon Suite. FRED WERLÉ.

Vronsky and Babin Start on Transcontinental Tour

The two-piano team of Vitya Vronsky and Victor Babin, who spent the early season touring Eastern states, began a cross-country tour in Scranton, Penna., Feb. 14.

Among the cities to be visited are: Grand Rapids, Detroit, Cincinnati, Wooster and Mansfield Ohio; Louisville, Paducah, Nashville, Chicago, Wausheka, Winona, Minneapolis, Cheyenne, Klamath Falls, Walla Walla, Victoria, Vancouver, Fresno, Calif., Palm Springs, Chico, Pasadena, Carmel and San Diego.

The tour concludes in Lubbock, Tex., April 21, after which they will go to their new home in Santa Fe, where Mr. Babin will continue work on two new compositions.

Frick Collection Concerts

The Frick Collection presents weekly Sunday afternoon concerts at 3 p.m. during the winter. Three concerts remain in the present series: Beveridge Webster, Feb. 23; Kirkpatrick Ensemble, March 9, and the Coolidge Quartet, March 23. The concerts are broadcast by Station WNYC. Admission to all concerts is free; tickets may be obtained on application each week from the Tuesday preceding each concert.

Sidney Foster to be Soloist With N. Y. Philharmonic

Sidney Foster, 23-year-old pianist, winner of the first award of the Edgar M. Leventritt Foundation, plays the Beethoven C minor concerto with the New York Philharmonic-Symphony Society, John Barbirolli, conducting, on March 16 in Carnegie Hall. The award provided for this engagement. The concert will be broadcast.

Mr. Foster appears in the 1941-42 season as an exclusive WGN Concerts artist.

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CHICAGO

(*Continued from page 3*)

attested by the vast assemblage at the Civic Opera House whilst Argentinita and her Spanish ensemble were welcomed by huge audiences in two performances.

Rachmaninoff, Anderson, Argentinita

The History and Enjoyment of Music Series presents only star attractions annually and each artist on this unique course offers something worth while to connoisseur, student and layman. By stating that Rachmaninoff was in top-notch form will suffice to explain the enthusiasm of the public and his lasting popularity. The same management brought Marian Anderson again to delight her legion of admirers with her beautiful contralto and impeccable phrasing in a program that was an example of good taste. The dances of Spain have no more authentic or fascinating interpreter than Argentinita. Her performance was marked by grace, piquancy and a variety of mood tellingly expressed with humor, and in solo work or with her coadjutors she kept the audience enthusiastic.

Voegeli Presents Horowitz

Manager Henry E. Voegeli, of the Chicago Symphony Orchestra, picked a winner when he offered Vladimir Horowitz for the first concert of the year under his local management. It may be true that Mr. Horowitz hurt his thumb months ago, but there were no traces of the injury in his magnificent playing of a well arranged and diversified program. We have never heard him to such fine advantage; his prowess was astounding.

Tito Schipa Gives Singing Lesson

Nelli Gardini, Chicago voice teacher, and other private instructors of singing are to be congratulated for choosing Tito Schipa to give a lecture-recital exclusively for students at bargain prices. A lesson in the art of *bel canto* was demonstrated to the satisfaction of all, for in the intimacy of the cozy Civic Theatre, Schipa had opportunity to exhibit in most minute detail all of the virtues of a good singer in the matter of tone production, breath control, exquisite phrasing, perfect enunciation and how to color the tone so as to make each song tell a story, either of joy or sorrow, love or hatred, humor or seriousness. In a word, the full gamut of the art of singing, which has long had in Schipa one of its most expert exponents, was exposed in its various facets so that the recital became a real vocal lesson from a master singer.

Milstein and Serkin with Symphony

Nathan Milstein made three triumphant appearances as violin soloist with the Chicago Symphony Orchestra. For the Thursday-Friday habitués he played the Bach E major concerto and the Allegro maestoso movement from Paganini's Concerto No. 1 under Hans Lange's direction and for the Tuesday patrons with Frederick Stock conducting, the Brahms concerto. The audiences were kept in a state of excitement throughout his phenomenal playing and after each concerto not only shouted their approval but stamped their feet and whistled.

Hans Lange gave us as fine a reading of the Mendelssohn Ruy Blas overture as we have ever heard and with grace and loveliness directed the C major symphony of Mozart and concluded with a rhythmically forceful performance of the Rhapsodie Espagnole by Ravel. If Milstein's violinistic feats kept the Tuesday patrons on the edge of their seats, they had little chance to lean back when Frederick Stock, in the pink of form, presided at the podium.

Rudolf Serkin's playing of the Brahms D minor Concerto under Hans Lange's direction proved an unforgettable event of pianistic virtuosity, for though he presented the intricate work according to tradition, a certain individuality crept into each movement, making his performance both interesting and stirring. Besides giving the soloist exceptionally fine accompaniment, Mr. Lange read the purely orchestral numbers most effectively and shared equally with the guest artist in the success of the night.

Mitropoulos and the Minneapolis

It might have been due to lack of rehearsal that the Minneapolis Symphony was not heard to best advantage in its annual mid-winter concert in Orchestra Hall or to weather conditions. Whatever the reason, the real star of the concert was Conductor Dimitri Mitropoulos, whose powerful leadership and fine reading should have found response from his players. The strings sounded thin, the brass over-blatant and the woodwinds too pipey. These blemishes were noted especially in the Schumann Symphony No. 2 in C major, the most important item in a rather bizarrely built program. The concert, given for the benefit of the Greek War Relief, found Orchestral Hall completely sold out and Mitropoulos' compatriots quite exuberant in their approval.

Pemberton-Tokatyan Song Recital

Virginia Pemberton, soprano, and Armand Tokatyan, tenor, must have an army of followers, judging by the large attendance that crowded Orchestra Hall for their joint recital under the direction of Harry Zelzer. Miss Pemberton has grown immeasurably in her art since her previous appearances in opera and in recital, for she now employs mezzo-tints not noticed heretofore in her vocal equipment. La Virgine del sole by Cimarosa proved a novelty to many, though it was composed some 150 years ago and requires from its interpreter great flexibility in coloratura and a fine legato. That Mme. Pemberton was able to encompass all its difficulties bespeaks the serious and scrupulous attention she has given to her vocal address. This quality was further attested in her singing of the Addio from La Traviata, where she employed her newly acquired pianissimo that really cajoled the ear. In the various duets with Tokatyan, Mme. Pemberton held her own with the Metropolitan Opera tenor and this in itself is a high compliment to be paid the soprano of the Chicago Opera. Tokatyan is as much at home on the concert platform as on the operatic stage, and though he has sung often with the Chicago Opera, this was the first time we had heard him in recital. Throughout the evening he gave unalloyed joy by the beauty of his song and artistic manner. In Leo Kopp the recitalists had a splendid coadjutor at the piano.

Eleanor MacKinlay in Recital

Another soprano of the Chicago City Opera, Eleanor MacKinlay, was brought forward in a debut recital by Bertha Ott in Kimball Hall. Youthful, gorgeously gowned and gracious in demeanor, Miss MacKinlay made a good impression the moment she appeared upon the stage and as she proceeded to unfold the niceties of vocal art, she made her point through the medium of a large voice, crystalline in purity, wide in compass and employed with marked ability. Her enunciation of English, French and Italian leaves nothing to be desired and the only admonition to be set down at this time is that she should give more attention to tone coloring to relieve a certain monotony. The young singer was fortunate in having at the piano the gifted accompanist, Fritzi Siebach.

Civic Orchestra's First Concert

In its first concert of the season the Civic Orchestra played Mendelssohn's Fingal's Cave overture, three movements from Mahler's second symphony, Haydn's Queen of France Symphony and the overture to Wagner's Rienzi with the precision and finesse of a full-fledged professional body. Hans Lange, a disciplinarian par excellence, has drilled his 103 players, of whom twenty-four are women, to a point of excellence really astounding, for his young cohorts performed the entire program with firm tone, decisive attacks and putting their heart into their work they contrived in bringing out homogeneity in well balanced effects of light and shade.

Gordon String Quartet in Benefit

The Chicago Woman's Music Club brought the Gordon String Quartet for its scholarship benefit concert at Kimball Hall and, by so doing, won the thanks of Jacques Gordon's many admirers here.

Mr. Gordon and his associates gave a classical performance of the Beethoven F minor quartet and played in a no less exemplary manner the Sibelius quartet in D minor. Sandwiched between these masterpieces was the David Van Vactor quartet in C major, receiving its first performance. Mr. Van Vactor is a modernist unafraid to discard cacophony and set down beautiful melodies whenever the spirit moves him. In his latest composition, filled to the brim with lovely melancholic strains, in the four short movements he has employed a language harmonious, original and at times fascinating.

Izler Solomon Conducts Illinois Symphony

Having successfully completed his second season as regular conductor of the Women's Symphony Orchestra, Izler Solomon returned to direct three of the Illinois Symphony Orchestra's regular concerts at the Great Northern Theatre. On each instance his personal success was complete though the orchestra has disintegrated considerably these past few months, but with Solomon once more at the helm the shortcomings should soon be eradicated. As is his wont, Solomon brought out many novelties, several by American composers, of which Harl McDonald's Symphony No. 1, The Santa Fe Trail, premiered at Ravinia under the direction of Ormandy, proved the most outstanding.

Lola Fletcher's Pupils in Demand

Many of Lola Fletcher's advanced students are busy filling professional engagements. Duilio Pucci, tenor, recently won a competition awarding him a solo appearance with the Oak Park Symphony Orchestra on Feb. 18. Jean Breyfogle, child soprano, surprised her listeners by the accuracy, fine musicianship and excellent voice projection with which she sang at the concert given by Mu Iota Delta chapter of Mu Phi Epsilon at the Union League Club recently.

Czerwonky Conducts De Paul Orchestra

Richard Czerwonky conducted the De Paul University Symphony Orchestra in one of the best concerts this body of young musicians has given, at Thorne Hall with Raymond Niwa, violinist; Boris Barer, pianist, and Hortense Love, soprano, as soloists. Czerwonky's diligent rehearsing, fine leadership and excellent training were reflected in the performance of the Tchaikovsky E minor symphony, which would have done credit to a more mature organization. Their accompaniments for the soloists, too, were commendable in every respect.

Stock Leads Business Men's Orchestra

Celebrating the golden jubilee of the Chicago Symphony and the twentieth anniversary of the Business Men's Orchestra, Conductor Frederick Stock directed the latter body of men to whom music is an avocation in its Feb. 1 concert. The comprehensive program was played in a manner that speaks volumes for the efficiency of the entire orchestra, which has never before been heard to such fine advantage as when guided by the master hand of the Chicago Symphony's chief. In commemoration of the event the Business Men's Orchestra presented a bronze plate to the Chicago Symphony which is the only trophy now to adorn the center wall in the vestibule at Orchestra Hall.

Musicians Club of Women

The solo appearance offered by Dr. Stock at one of the Chicago Symphony's popular concerts to a member of the Musicians Club of Women was won by Bertha Ostrar, who played the Shostakovitch Concerto on Jan. 25. Mrs. Theodore Thomas, wife of the founder of the Chicago Symphony, was one of the early presidents of this club.

Olga Samaroff Stokowski, pianist-lecturer, presented the club's two hundred and second artist recital at the Cordon recently.

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HOLLYWOOD

(*Continued from page 8*)

Mona Paulee, mezzo-soprano, artist-student of John A. Patton, has been fulfilling concert engagements since her appearances with the San Francisco Opera for her second season, and scored an emphatic success recently as soloist with the WPA Symphony Orchestra. Marie Green, coloratura, Robert Stevens, Richard Davis and David Knight are among the Patton students regularly heard on the air.

* * *

The concert and fourth anniversary banquet of the Little Symphony Orchestra, a youth organization founded and conducted by Ernst H. Katz in East Los Angeles, was presided over Jan. 20 by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., with the music critics of the Los Angeles press and Musical Courier as guest speakers.

* * *

The weekly concerts by the WPA Symphony Orchestra have proven so popular that an effort to present them fortnightly was met by an avalanche of protests, and concerts will be continued on the weekly basis. The series is sponsored by the Society of Native American Composers, and one native American work is a requirement of every program.

* * *

Andres de Segurola has made English adaptations of two favorite arias, which will be published shortly. One is of the Prologue to Pagliacci, and the other is of the Drinking Song from Martha. The latter has been evolved into Song of Friendship.

* * *

Doreen Tryden of the Bachenheimer Studios won plaudits as the Susanna of the Los Angeles Evening High School presentation of Mozart's Marriage of Figaro, singing the role on the second night.

* * *

Eugene Zador has been loaned by M-G-M Studios to Alexander Korda Prod. to furnish the musical score to Alexander Hamilton.

* * *

Music from The Chocolate Soldier is being adapted to the story of The Guardsman for a forthcoming M-G-M production. . . . The picture will probably be the screen debut vehicle of Risë Stevens, young American mezzo of the Metropolitan Opera. . . . Smilin' Through is mentioned as the next starring vehicle for Jeanette MacDonald.

* * *

Susanna Foster, Paramount's leading songbird, is so entranced with the California Junior Symphony Orchestra, which played in her last starring picture, that she is earnestly trying to sell them on a tour such as she is now making herself. The organization consists of some 100 boy and girl instrumentalists ranging in age from 7 to 17, and a choral group of 20 juvenile voices. Its founder, director and only adult is Peter Meremblum. From its ranks emerged Dolly Loehr, 14-year-old keyboard prodigy who won herself a studio term contract by her performance in the film, and who is now accompanying Susanna on tour.

Mildred Hunt to Be Soloist with New York Symphonetta

Mildred Hunt, flutist, is appearing in a Bach series during February and March with Edith Weiss-Mann, harpsichordist, and will also be featured soloist on tour with the New York Symphonietta during March. In January Miss Hunt was guest artist with the Eclectic Club at a musicale at the Hotel Pierre, New York, and gave a joint recital with Rosemarie Brancato under the auspices of Sigma Alpha Iota over WNYC New York.

On Jan. 26 Miss Hunt gave a recital for the New York Flute Club assisted by Walter Tausig, pianist. Charles Haubiel was at the piano for Miss Hunt in a first performance at the club of Mr. Haubiel's Nuances for Flute and Piano. During the season Miss Hunt has been heard with the Montreal Symphony and as soloist with the Amsterdam String Ensemble. Miss Hunt was pianist for Lamar Stringfield's flute recital.

Photo by Daugh's Studio

ERNO BALOGH

switches seats and attends a performance by Cammie Ruth Funston, aged seven, daughter of the membership chairman of the Independence, Kansas, Cooperative Concert Association, the morning after he himself played before that Association. Cammie Ruth has been before the public since the age of three, singing in church, theatre and school programs. She is now studying piano and violin. Mr. Balogh gave the second concert of the Independence series, the other attractions being the Trapp Family Choir and Robert Weede.

Carrier Photo Service

ARNOLD SCHÖNBERG

chats with his host, Francis Aranyi, violinist, left, in the latter's home in East Lansing, Mich.

Institute of Musical Art Starts Aid Fund Series

A series of three artists' concerts, sponsored by the Alumni Association of the Institute of Musical Art for the benefit of the newly established Institute Student Aid Fund, will be given on Feb. 20, March 17 and April 22. Participating in the programs are Maxine Stellman, Georges Barrere, Horace Britt, Jerome Rappaport, Sascha Gorodnitzki and the Gordon String Quartet.

Gerald Tracy, pianist, appears in recital on Feb. 18, playing works of Mozart, Bach, Chopin and Debussy.

A two-piano recital by pupils in the ensemble classes of Rudolph Gruen was presented on Jan. 30. Participating were the two-piano teams of Albert Torres and Alfred White; Dulcie Thomas and Abram Dansky; Katherine Caresso and Elizabeth Scott; and Kenneth Hieber and Paul Moor.

The annual visitor day and open house for alumni was observed at the Institute on Feb. 12. The second semester began on Feb. 8.

The Juilliard Institute Opera Players, new members of the Columbia Theatre Associates, presented Blennerhasset, by Vittorio Giannini, the composer conducting, and The Devil Take Her, under the baton of Jacob Schwartzdorf, at Columbia University, on Feb. 13, 14 and 15.

Jula Goldyne Makes Debut in Stamford Series

STAMFORD, Conn.—Revealing a rich, full, warm voice and a command of style, Jula Goldyne, Dutch mezzo-soprano, made a profound impression at her first recital in this country when she appeared on Feb. 2 at the Ferguson Library. Arias from Carmen and Samson and Delilah together with songs of Schubert, Schumann, Paisiello and Handel and a group in English by La Forge, Rasbach, Amy Worth and Ernest Charles, made up her program which was so enthusiastically received by the capacity audience that encores were necessary.

Mme. Goldyne's next appearance, arranged by Albert Morini, her manager who brought her to this country, will be on March 26 in a concert broadcast by WNYC in New York where she sings with the NYA Orchestra. On April 30 she is associate artist with Percy Grainger, composer-pianist, in Teaneck, N. J.

B. W.

Joseph Wagner's Works Heard in New York and Boston

Joseph Wagner's second sonata was played by Anton Doschek, violinist, and Mary Paff, pianist, at their Town Hall New York, recital on Jan. 26. On March 1 Johann Singer, pianist, will give the first performance of Mr. Wagner's sonatine. Mr. Wagner is conducting the series of three concerts this season by the Boston Civic Symphony Orchestra in Jordan Hall there. His Rhapsody for clarinet, piano and string orchestra will be played on the May 14 program.

Radie Britain's Compositions Heard

The MacDowell Club of Amarillo, Tex., gave an entire program of Radie Britain's compositions on Jan. 16, consisting of Berceuse, for small orchestra; Lasso of Time, male quartet; Pastorale, for two pianos; Elegy, Withered Flowers, Hollyhocks, More Rain, More Rest and In Living Ecstacy, songs; Fairy of Spring and Marching On, for chorus.

Howard Hanson played Miss Britain's Canyon with the Rochester Symphony.

Edith Lazear Sings in Albany

ALBANY, N. Y.—Arias from Korngold's Dead City and Wagner's Flying Dutchman were sung by Edith Lazear at the Feb. 4 concert of the Albany Symphony Orchestra, under Rudolph Thomas, conductor.

H. WALTER HATSCHEK,

pianist, recently accompanied Mobley Lushanya on a concert tour of the Southern States and was heard in a group of solos. He will shortly go to Florida with Mme. Lushanya and will be heard with Frederick Jencks, baritone, in recital in Milwaukee on the Arion Club concert series.

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Toscanini Again To Visit Argentine

Will Conduct There as Guest—Artists for Colon Opera Announced

Arturo Toscanini will conduct six concerts in the coming summer with the orchestra of the Teatro Colon in Buenos Aires. The NBC Symphony Orchestra will not repeat its visit there this season.

Floro Ugarte, general director of the Colon, who engaged the conductor for this series, stated that it would take place in June and July. He will lead the Verdi Requiem, the Beethoven Missa Solemnis, among other works.

Artists engaged for the Colon opera season by Mr. Ugarte will include Lawrence Tibbett, Bruna Castagna, Alexander Kipnis, Salvatore Baccaloni, Zinka Milanov, René Maison, Raoul Jobin, Herbert Janssen, Irene Jessner and Alessio de Paolis, all of the Metropolitan. Ferruccio Calusio, Argentinian conductor of the same institution, will again conduct at the Colon, as will Erich Kleiber, in charge of German repertoire. Other singers will be announced later.

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Many a newcomer has said it before, and I feel called upon to repeat, that it is a true inspiration to start work in this peace-loving country of true democratic principles.

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Hofmann to Give Recital in New York in March 8

Josef Hofmann, pianist, now on a southern tour, will make his fifth and last New York City appearance of the season on March 8, in Carnegie Hall.

National Music League Auditions Announced

Applications may be made up to March 15 for the auditions which the National Music League will hold for sopranos on March 20. Applicants must be not over 35 years of age, be citizens, or, if aliens, must have applied for American citizenship, and not have been under any previous managerial contract.

There is an audition fee of two dollars, which is payable, it is announced, at the time an audition date is assigned, not when the application is filed.

Barer to Be Soloist with Chicago Symphony

Simon Barer, pianist, who began the second half of his season with a recital in the Mosque in Newark, N. J., Feb. 5, under the auspices of the Griffith Foundation, will be soloist with the Chicago Symphony Orchestra in Chicago, Feb. 25.

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IN BROOKLYN CHAMBER MUSIC SOCIETY PROGRAM
at the Academy of Music on Jan. 22. Seated, Willem Durieux and Augusta Schnabel-Tollefsen. Standing, left to right, Alfredo Baldassarri, Nico van Vendeloo, Carlos Salzedo, Dr. Daniel Gregory Mason, Dr. Sigmund Spaeth and Carl H. Tollefsen.

The Brooklyn, N. Y., Chamber Music Society, now in its third season, has been stressing, since its inception, the work of native composers, many of whom have participated in its programs. Carl H. Tollefsen and George Butterly, co-founders, were invited by James G. McDonald, president of the Brooklyn Institute, to transfer their activities to the Brooklyn Academy of Music this season and recently the occasion of the third anniversary of the founding was celebrated there by a special program.

Mr. Tollefsen, violinist and composer, who headed the Tollefsen Trio, heard annually at the Academy and also on tour, was assisted by Augusta Tollefsen, pianist; Alfredo Baldassarri, violinist; Evsei Beloussoff, cellist; and Nico Van Vendeloo, violist.

At the second concert Daniel Gregory Mason was present to hear his Piano Quartet, Op. 7 and also to participate in his own Sentimental Sketches. Carlos Salzedo, harpist, played a group of solos including several of his own works. Dr. Sigmund Spaeth spoke.

On Feb. 26, Edgar Stillman-Kelley's Quintet will be played and on April 16, Percy Grainger will participate as composer-pianist.

The ensemble, since its founding, has presented works of Henry Holden Huss, Charles Haubiel and Mrs. H. H. A. Beach, American composers.

Roth Quartet to Premiere Selden-Goth Score

The first performance of a string quartet by Mrs. Gisella Selden-Goth will be given by the Roth Quartet on Feb. 27 at the Hubbard Auditorium, Manhattan Settlement School, in New York.

Mrs. Selden-Goth, for the past two years has made her home in New York and is the only composition pupil of Bela Bartok. She has lived in Germany and Italy. In Florence she was correspondent for many musical publications, including the Musical Courier. Her compositions have been performed in Austria, Switzerland, and Germany. She has published two books on Busoni.

In May, a cantata for chorus and orchestra, written since her arrival in New York, will be performed by the Westminster Choir under Dr. John Finley Williamson at the Westminster Choir College, Princeton, N. J. The cantata is based on Ecclesiastes, Chapter 14, the English adaptation being by Frank Leigh. At the performance, Mrs. Selden-Goth will exhibit many important original manuscripts in her possession, and will also lecture. These manuscripts include a Mozart Fugue, a Chopin Impromptu, songs by Schubert, and a Brahms Prelude and Fugue for organ. A similar exhibtion was held in New York at the Theresa L. Kaufmann Auditorium in April last year.

Mrs. Selden-Goth's compositions include Orchestral Variations,a violin concerto, a string quartet and a piano quintet.

Ellwood Hawkins Heard in Opera and Concert

Ellwood Hawkins, young American baritone, who made his debut in the Chicago Opera Company's performance of Pagliacci, with Martinelli, in November sang the same work on Jan. 16 with the Philadelphia La Scala Opera Company. He sang the part of Capt. Corcoran in H. M. S. Pinafore in Baltimore in which John Charles Thomas appeared and also was guest of the Metropolitan Opera baritone on his coast-to-coast radio program. Mr. Hawkins also was heard over CBS and recently appeared with the Philadelphia Orchestra, Eugene Ormandy conducting. He also sang with the Los Angeles Light Opera Company.

Mary Howe's Stars Played by Orchestras and Recorded

Mary Howe's composition, Stars, has received many performances during the season. It was played recently by the National Orchestra under Hans Kindler and is being presented by this orchestra in Eastern States. Miska Merson, pianist, featured the piano version at his recent Town Hall recital, New York. It was played at Scarsdale, N. Y., by a chamber orchestra directed by Quinto Maganini, who has also recorded the work.

Maria Van Delden in Debut with Philadelphia Opera

Maria Van Delden, dramatic soprano, will be heard for the first time in Philadelphia as Isolde with La Scala Opera Company on Feb. 27. This will be Mme. Van Delden's first opera appearance in the United States. She has been heard in Berlin, Vienna and several cities in her native Holland. New York will hear her in the near future according to her manager, Annie Friedberg.

Ethel Holmes Munsey Tours East Coast in Lectures

Ethel Holmes Munsey, Buffalo lecturer and interpreter of books, will tour Eastern states during February. After appearing in Syracuse and Utica, Mrs. Munsey will go on to the Metropolitan area. She then proceeds to Florida, stopping in Philadelphia, Washington, Baltimore, Richmond and Atlanta.

Mrs. Munsey will present lectures on a variety of subjects ranging from a humorous account of her own experiences as a traveling lecturer to discussions of such topics as the psychology of color and the legendary background of nations.

After appearing again in New York, Mrs. Munsey fulfills engagements in Western New York and Pennsylvania.

Primrose to Be Soloist with New Jersey Orchestra

William Primrose, violist, will be soloist with the New Jersey Symphony Orchestra in its next two concerts in Orange, N. J. and Montclair, N. J., on Feb. 17 and 18. He will be heard in Strauss' Don Quixote.

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Norman Jolliffe

Norman Jolliffe was bass soloist with the Elizabeth Messiah Chorus for the fifth time recently. Mr. Jolliffe also sang the Handel oratorio with the Dover Choral Society and recently gave concerts at the Baptist Temple, Philadelphia, and in South Orange, N. J.

Margaret Crawford, contralto, a pupil of Mr. Jolliffe, has been appointed soloist at the First Presbyterian Church, Brooklyn of which R. Huntington Woodman is organist.

Harriot Eudora Barrows

John Herrick, concert and radio baritone, gave a program recently in Summit, N. J., before the Fortnightly Club and was soloist also in Garden City, N. Y., for the Community Club. Feb. 9 he was soloist in the Faure's Requiem and March 9 in Rossini's Stabat Mater, at Christ Church, N. Y. Feb. 21 Mr. Herrick will appear in New York in a Persian Garden and on March 16 at Vassar College. He has been engaged as soloist in Messiah and Bach's St. Mathew Passion at the Lindsborg Festival, Kansas, April 6 to 13.

Robert Simmons, tenor, has made guest theatre appearances in Akron, O., Providence, R. I., and at Wilkes Barre and Hazleton, Penna.

Bill Elliot, baritone, in addition to three broadcasts weekly over WEEI, filled a three-day guest appearance at Keith's Theatre, Boston, and at Haverhill, Mass.

Meta Christensen, contralto, was soloist at Roosevelt Field, Feb. 1.

Dorothy Hunniford, contralto, will give a recital in Providence, R. I., Feb. 27 with Mr. Elliot as assisting artist. Dorothy Horan, contralto, was soloist with the Providence Symphony Orchestra Jan. 26. Erna MacDonald, soprano, sang for the Cambridge Music Club recently and also fulfilled engagements in Lexington, Mass. and at Morot College, Thompson, Conn.

Alice Kimball, soprano, will be assisting artist for the Old and New Club of Malden, Mass., Feb. 16.

The foregoing artists are from the New York and Boston studios of Harriot Eudora Barrows.

Rosalie Miller

Ruth Altman, soprano, was heard as Nedda in Pagliacci recently at the Brooklyn, N. Y., Academy of Music. Fabiola Caron was soloist in Messiah at All Angels Church and in the repeated offering of this oratorio over WQXR. Joan Rogers was heard on the Bowes Radio Hour recently.

Classes in phonetics and correct speech and dramatic readings were conducted by Miss Miller at Garden City, L. I., and she also appeared at the meeting of the Craftsman Poetry Society.

Edgar Schofield

Jean Watson, contralto, artist-pupil of Edgar Schofield, was guest soloist with the Schubert Club, Schenectady, N. Y., on Feb. 27 when she was heard in an aria, a group of songs and the Brahms Rhapsody with the club chorus. On March 4 Miss Watson will give a recital for the Matinee Musical of Philadelphia.

Ernice Lawrence, tenor, participated in the Metropolitan Opera Auditions of the Air on Feb. 9. In addition to having been engaged for a number of engagements in the spring, he will give a recital for the Chaminade Club of Providence, R. I., March 6.

Adelaide Van Wey, contralto, was heard in folk songs before the Three Arts Club, Washington, D. C., on Feb. 16.

Norman Farrow, bass-baritone, will sing the role of Elijah at Lebanon Valley College, Annville, Penna., on March 18.

Leon Carson

Frieda Volkert, soprano, gave a recital at Queens College, Jamaica, L. I., singing old and modern Italian songs, Lieder, operatic arias and American compositions.

Allan Gallu, tenor, has returned from concert appearances in Harrisburg and State College, Penna., and Pearl River.

Mary Dancy, contralto soloist of the Community Church, Douglaston, L. I., has been heard at the Bayside Woman's Club and the Tuesday Morning Musical Club of Douglaston, and at Calvary Baptist Church, N. Y. She also broadcast over WOR and on Feb. 2 was soloist at the Sunday afternoon organ recital in the Holy Trinity Church, N. Y., with Dr. Siebert at the organ.

Charles Deger, tenor, gave a recital recently at Dayton, O. Marion Charles, mezzo-soprano, sang at the Woman's Club in Nutley, N. J.

Agnes Latimer, contralto soloist of the Church of the Advent, Bloomfield, N. J., has been heard in programs in Montclair and for the Music Study Club of Glen Ridge, and also sang in The Holy City at Bloomfield. Miss Latimer has been engaged for the role of Nancy in Martha with the Bloomfield, N. J., Civic Chorus.

The foregoing artists all are from the New York studios of Leon Carson.

Anita Rio

Andrew Lahey, tenor, from the studio of Anita Rio, has been engaged as soloist in Christ's First Presbyterian Church, Hempstead, N. Y. Mr. Lahey is heard frequently on the radio.

Otto Waldner Pupils Heard in Steinway Hall Recital

Prof. Otto Waldner presented his artists in recital at Steinway Hall, New York, Jan. 19, before an overflow audience which enthusiastically applauded the singers for the fine vocal and interpretative talent displayed. The program included arias from Andrea Chenier, Pagliacci, Barbiere di Siviglia, Boheme, Magic Flute and Mignon, as well as Lieder and other songs. Taking part were: Leo Kronberg, William Weinberger, Emma Moritz, Stephen Lombardo, Walter Graf, Charlotte Morris, Edith Lerner, Mary Phyl, Alice F. Candler and Joseph Dolan.

B. N.

Weschler Pupils in Recital

Eight young pianists united in solo and ensemble numbers at the MacDowell Club, New York, Feb. 3, demonstrating their talents and attainments in an interesting program. The music, ranging from Bach to Szymanovsky, was uplifting and performed with an earnestness and musicianship which made every number effective The playing was characterized by breadth of style, genuine impulse under control, musical feeling and well developed technique The participants all played from memory and included Shirley Marcus, Gerda Herz, Susi Hohenberg, Henriette Luisi, Rose Balaban, Lucille Rothman, Walter Stein and Otto Gruenbaum. The foregoing pianists all are pupils of Prof. Angela Weschler, who is a member of the faculty at the New York College of Music.

F. W. R.

Berúmen Leaving for Havana

Ernesto Berúmen, pianist and teacher of the La Forge-Berúmen Studios, New York, leaves for Havana the middle of March for a four weeks stay in the Cuban city. As in former years, Mr. Berúmen has been invited to give piano master classes at the Conservatorio Internacional, under the direction of Maria Jones de Castro.

While in Havana, Mr. Berúmen will give a series of lectures in Spanish, covering the pedagogical problems in piano playing. He also will be heard in a piano recital at the auditorium of the conservatory and play a program for one of the local radio stations which will be heard in the United States via short wave.

Upon his return, Mr. Berúmen will resume teaching at the La Forge-Berúmen Studios and immediately begin preparation for the summer school.

Gorodnitzki Makes Recordings

Sascha Gorodnitzki, pianist, is making a series of Master Works recordings, for Columbia. They will be released in album and single record form.

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Dr. Hutcheson visited the centres at the Buffalo Museum of Science, at Cornell College, Mount Vernon, Ia., spent two days at the University of Denver and a similar time at Mills College, Calif. The centres, established in 1929, are maintained by the Juilliard Foundation to develop musical possibilities, to train talent for public appearance, and for teaching, as well as to assist in starting audiences where these students may be heard. Twenty-six centres have been established.

On Feb. 18 the sixth in the series of chamber music recitals will be presented by Dorothy De Lay, Norman Goldblatt, Sophie Farber, Max Walmer, Harry Franklin, Saul Blumenthal, Louise Giachino and Orcenith Smith.

A program commemorating the golden anniversary of Paderewski's American debut, will be given on Feb. 21 by Dr. Hutcheson, Muriel Kerr, Annamary Dickey, Mara Sebriansky, Gregory Ashman, Monas Harlan, Emma Beldan and Alberto Bimboni. Dr. John Erskine will speak briefly.

Mishel Piastro, concertmaster of the New York Philharmonic-Symphony Society, has joined the violin department for the summer session.

Oscar Wagner, dean of the Juilliard Graduate School and George A. Wedge, dean of the Institute of Musical Art, announce that the school is giving free instruction in wind and brass insruments to its own students who are of draft age. Mr. Wagner said that of the students affected by the draft 58 are enrolled in this course, including singers as well as instrumentalists. He called attention to the fact that in the last war Walter Damrosch was called in as advisor by Gen. John J. Pershing and a band training school was established at Chaumont by Albert Stoessel of the Juilliard faculty.

Mr. Stoessel on Feb. 1 conducted the orchestra of the school in the concert in memory of Augustus D. Juilliard. Florence Page Kimball and Meroslow Salyk were soloists, the latter being heard in a concerto for violin and orchestra by Bernard Wagenaar with the composer conducting.

In the second of the three students' concerto concerts the soloists were Nathan Gottschalk, Thomas Ingram, Joseph Tekula and Jack Chaikin.

Another chamber music program was given recently by Robert Rudie, Esther Rabiroff, Dorothy De Lay, Ruth Rink, Thomas Lanese, Dorothy Colton, Olive Kimmel, Nellie De Lay, Elizabeth Meyne and Iris Lauritano.

At the first of three students concerto concerts on Jan. 11, Arthur Gold and Robert Hord, pianists, were soloists in works of Mozart and Beethoven respectively and Janina Gorecka played the Sibelius violin concerto. On Feb. 8 Nathan Gottschalk will play Mozart's violin concerto; Joseph Tekula, the Schumann cello concerto; and Jack Chaikin the C minor piano concerto of Beethoven. Thomas Ingram will be heard in Strauss' Burleska for piano. The third concert will be given on Mar. 8 with Esther Rabiroff and Leonard Davis, Violinists, and Harry Franklin and Jeanne Therrien, pianists, as soloists. Mr. Stoessel conducts the school orchestra for these concerts.

The third in the artists' recital series, on Jan. 22 for the Students' Aid Fund enlisted Charles Hackett, tenor, and James Friskin, pianist. Anna Tafel was at the piano for Mr. Hackett.

At the Graduate School on Jan. 21 Paule Bailly, Leonid Hambro, Jack Chaikin and Bertha Melnick, pianists; and Robert Rudie, violinist, David Pratt, cellist, and Eugen Bonham, Bass, participated in the fourth in the series of 11 Tuesday afternoon concerts.

COLLABORATORS IN VIKTOR FUCHS' PRESENTATION OF OPERAS BY OFFENBACH,

Fortunio's Love Song and A Husband at the Door, at the New York MacDowell Club on Feb. 6. First row, left to right: Dorothy Enslen, Prof. Fuchs, Dr. Felix Guenther, Elvira Del Monte. Second row: Kurt Baumann (stage director), Mischa Korda, Jutta Wolf, Inge Katz, Dr. Felix Popper (assistant conductor), Eleanor Tracy, Frank Leigh (who made the English translation), Jean MacAdam, Mimi Mann. Others in the casts not in the picture were Arno Tanny, Ivor B. Barry and Ruth Lehnberg.

Bach Scores to be Given by New Friends of Music

Bach's St. John Passion will be presented by the New Friends of Music Orchestra with 70 members of the Schola Cantorum on Feb. 26 in Carnegie Hall, Fritz Stiedry conducting. Soloists will be Harriet Henders, Hertha Glaz, William Hain, William Horne, Mack Harrell, John Gurney and Chester Watson. The Art of the Fugue, in its orchestral version, will be given on March 30.

Three all-Mozart programs are scheduled for March 9 with Nathan Milstein as soloist; March 16 with Dusolina Giannini, Roman Totenberg and William Primrose assisting; and April 6 with Rudolf Serkin soloist. On March 23 the first performance of Roger Session's Symphoniette will be given, and Yves Tinayre will sing several arias.

The Town Hall chamber series on Feb. 23 will have Alexander Kipnis as soloist, and the Galimir Quartet plays a work by Artur Schnabel. The final concert in this series on March 2 will present the Kolisch Quartet and William Horne.

Mobley Lushanya Sings at Inaugural Festivities

As guest artist with the San Carlo Opera Company, Mobley Lushanya, soprano, was heard as Aida and Santuzza in Washington during the inaugural festivities of President Roosevelt. Miss Lushanya will appear in Philadelphia with the company again as Aida and also in La Boheme.

Recent engagements included opening the Civic Concert Course before a capacity audience in Paris, Tex., and at Longview, Tex., and Springfield, Mo. Her programs have included two songs written for her by Harold Henry and Allan Morrow. H. Walter Hatschek, her accompanist, was assisting artist.

Tinayre Sings in Aldrich Memorial Concert

A memorial for Chester Holmes Aldrich, late president of the American Academy in Rome, who died there on Dec. 26, was held on Jan. 22 in New York City. Yves Tinayre gave a program of Latin songs sung centuries ago by Franciscan friars in a monastery chapel in Tuscany, where Mr. Aldrich had been instrumental in having a new organ installed.

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